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MARCH 12, 1919

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NEW YORK CITY

The NEW YORK CLIPPER

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OUTDOOR AD. COMPANIES COMBINE

PRICE WAR IS POSSIBLE

An amalgamation of the two leading outdoor advertising concerns of New York was effected early this week through the purchase of a controlling interest in the stock of the O. J. Gude Company by K. H. Fulton, president of the Poster Advertising Company. Mr. Fulton is also president of the Van Beuren and New York Bill Posting Company, a subsidiary of the Poster Advertising Company.

The O. J. Gude interests control practically ninety-five per cent of the illuminated and painted sign advertising in New York, and the Van Beuren Company, with its affiliated interests, control a like portion of the billboard and poster advertising business in and around the metropolis. In outdoor advertising circles, the combination of the billboard and sign interests is looked upon as a move toward checking the inroads that A. J. Cusack Company has been making in the business of the O. J. Gude Company in the theatrical as well as commercial field.

The Cusack Company is the only big eastern concern operating to any extent in the outdoor field in New York at present, having itself absorbed one or two smaller concerns recently. Whether the combination will result in a price war between the Fulton-Gude-Van Beuren interests and the Cusack concern is a matter of speculation just now on the part of many theatrical men. Many are inclined to believe it will, while others state the expect prices to be raised.

While commercial bill posting advertising rates took an upward jump on January 1st last, theatrical rates remained stationary. The raising of the commercial rate from twenty-five to thirty dollars a month, per twenty-four sheet stand, for special locations, affected the large motion picture concerns who advertise serials, features, etc., before they are released. The same picture when shown in a theatre, however, is considered "theatrical" and the bills are posted at the Theatrical rate, which is twenty-five cents a sheet per stand for each month the stand is used.

Illuminated and painted sign advertising rates are computed according to location, a different bargain being made for each transaction. These rates jump any old way, according to the law of supply and demand. As an instance of the instability of illuminated sign advertising rates, the sign atop a building situated in the neighborhood of Broadway and Fiftieth Street formerly brought in a rental of \$30,000 a year to the O. J. Gude Co. The Cusack Company secured the location some time ago and the same sign is now producing a rental of \$60,000 annually.

K. H. Fulton's associates in the purchase of the controlling interest of the O. J. Gude Company are A. M. Briggs, S. J. Hamilton, M. F. Reddington and D. G. Ross. Fulton, who is the president of the affiliated companies, is the executor of the Barney Link estate, founder of one of the first bill posting concerns in New York.

NEWMAN SUES MRS. CASTLE

Leo Newman, the ticket broker in the Fitzgerald Building, last week settled a suit he brought in the Municipal Court against Irene Castle, widow of the late Vernon Castle, the dancer, who was killed in an aeroplane accident last summer.

Newman, through his attorney, David Segal, alleged that Mrs. Castle owed him \$115 for tickets she purchased between March and August, 1917. Mrs. Castle, through her attorney, William Klein, filed a general denial to Newman's claim, but settled the case for \$75 at the suggestion of her attorney.

Newman is also plaintiff in a Supreme Court action brought against Dr. Daniel Daley, the osteopath, from whom Newman is seeking to recover \$2,250. In his complaint, filed by Segal, Newman alleges that the osteopath induced him to invest \$3,000 in the purchase of 5,000 shares of Hudson Bay Zinc Company stock. It is further alleged that Dr. Daley guaranteed Newman against loss from the transaction.

Several months after the stock was purchased in June, 1917, it is alleged a member of the zinc company contracted to buy back the stock Newman held at the price he paid for it, and Newman received \$750 on account of the purchase price. Failing to receive the balance of the money he had paid for the stock, Newman brought an action for its recovery against Dr. Daley, the alleged guarantor.

RAISE PRICES FOR "GOING UP"

When "Going Up" opens at the Bronx Opera House next Monday night, there will be an increase in the prices. Instead of the prevailing rates of 25 cents and 50 cents at the Wednesday matinees, 25, 50 and 75 cents for the Saturday matinee, 25 cents to \$1 during week nights, and 25 cents to \$1.50 on Saturday and holiday nights the following will be the scale: Matinees—25 cents to 75 cents; evenings—25 cents to \$1.50. The usual Saturday and holiday matinee and evening prices will be in vogue during the entire week, according to this arrangement.

PLAYS TO \$5100 WEEK

Although business has been poor in the South for the last six weeks "When Dreams Come True," one of Coutts and Tennis musical road shows, playing one-night stands, wound up its business for the week by playing to a total of \$5,100.

Two performances in Asheville last Saturday netted the show \$1,091. On Monday, in Augusta, Ga., the show opened the week by taking in \$840, and on Wednesday, playing in Gaffney, N. C., where business has been off for some weeks played to \$793.

RE-WRITING "DARK ROSALEEN"

"Dark Rosaleen," the Irish horse-racing play which David Belasco recently produced in Buffalo, is being rewritten and elaborated by the authors, Whitford Kane and W. D. Hepenstall, under Mr. Belasco's direction. Rehearsals of the new version will begin next week and the play, with special scenery, will be re-launched presently in Washington, D. C., with the view of giving it a New York spring showing.

WILLIE EDELSTEN RETURNING

LONDON, March 10.—Willie Edelstein, of the Putnam Building, New York, will sail for the United States on the 26th. He will arrive in New York on June 3.

THEATRE TAX LIKELY TO BE PERMANENT

MUST REPLACE LIQUOR REVENUE

WASHINGTON, March 10.—The present tax on admissions to theatres and all other places of amusement stands a good chance of never being revoked and becoming a permanent source of revenue to the government. To be absolutely plain, there are many members of both Houses who profess to honestly believe it should be made permanent.

This phase of the tax, to which theatre managers and patrons have given little, if any, consideration, was not the intention of the legislators when the impost was originally assessed, but is the result of the progress made by the prohibition measure now scheduled to become effective next July. The income received from the liquor business will also start on the downward path at that time and some other industry or industries will have to furnish Uncle Sam with the money he has been receiving from the brewers and distillers.

To make up this deficit in the income of Uncle Sam, the patrons of three industries or businesses are spoken of as especially fit, namely, the railroads, the amusement, including motion pictures, and the automobile. During the week just passed much discussion of this phase of the matter has been heard and, when Congress reconvenes, it is not at all unlikely that a measure to carry what is at present only a thought, will be prepared and put forward for consideration.

It was said about the hotels where Congressmen are found that the reason the amusement business was included was that everybody is convinced the public will say but little if the tax on their amusements becomes a permanent one because, if they want amusement, they will have it no matter what the tax may be. This, to a certain extent, has been borne out since the tax was imposed, for business has never been so good in the history of the country and people now pay the tax without ever giving it a thought.

"HEADS I WIN" NEEDS FIXING

STAMFORD, Conn., March 6.—"Heads I Win," presented at the Stamford Theatre this week by "Steve" Lingard, will doubtless be a better entertainment when the company is put through a series of much needed rehearsals. The players showed to their worst advantage because of unfamiliarity with their lines.

The story of the play tells of a conspiracy to find a substitute for a missing heiress and in looking around the conspirators hit upon the real girl.

SHERWIN GETS NEW JOB

Louis Sherwin, former New York *Globe* dramatic critic, and for the last six months publicity man for the Goldwyn Company, will join Theodore Mitchell and J. J. McCarthy on April 1. Sherwin will do continuity work on a new feature that Mitchell and McCarthy are lining up for a run in one of the Broadway houses.

LAMBS SELL "PASTURE"

CHARLESTOWN, N. H., Mar. 10.—The "Lamb's Pasture" here is a thing of the past, for by virtue of final transfer papers, the homestead in this town of the late Charles H. Hoyt, playwright, has passed to the ownership of the town.

Much interest has attached to the story of this property. At the death of Mr. Hoyt, November 20, 1900, it passed by bequest to the Lambs of New York, to be maintained as a "pasture for invalid Lambs." A succession of owners was provided, the next being the Actors' Fund of America. Mr. Hoyt's friend, Frank McKee, was a residuary legatee, had an interest. If both clubs ceased to exist, the property might revert to the town of Charlestown, but with the curious provision in the will that the "income" from the property should be forever "expended in maintaining the main and side streets upon which my property fronts."

There came a time some years ago, when the Lambs began to look upon their bequest as something of a white elephant. With Hoyt no longer there to enact the generous host, the place lost its drawing power, and, of late, only a few disabled actors have benefited by it. The expense and upkeep increased, and the appearance of the property was so discreditable to its owners and to the village that many attempts were made to buy the property, so that it might be improved. But the Lambs were deaf to such advances.

Last summer, however, a change came over their councils, and it was decided to step out. After a few weeks of effort the signatures of the other beneficiaries under the will were secured, and then the final transfer took place. It is now the property of the town of Charlestown. If sold, the money will apparently constitute a fund, the income of which must be expended on the streets as provided in the Hoyt will, forever.

QUESTIONED IN BANK CRASH

MINNEAPOLIS, Minn., March 6.—Florence Stone, a popular stock actress on the coast, was questioned by the grand jury here in the case of William H. Schaefer, the Minneapolis banker indicted for being instrumental in causing the crash of fourteen banks throughout the State. Miss Stone, who admitted her love for Schaefer, was brought to court by the prosecuting attorney, who had received information that the actress could give important information concerning the financial transactions of the indicted banker.

NEW BELASCO STAR COMING

Another Belasco star, in the person of Eileen Huban, is about to appear on the theatrical horizon. Miss Huban attracted Belasco's attention when she was a member of the Irish Players and a few weeks ago he put her to the test as the heroine in "Dark Rosaleen," an Irish play. Her work in this play decided Belasco to add her to his list of stars and, within the next few weeks, she will be seen at the head of his company presenting a re-written version of the piece.

"COPPERHEAD" CLOSES SEASON

"The Copperhead" closed in Detroit last Saturday night, winding up its season at the Detroit Opera House. The early closing of the John D. Williams show was occasioned by the fact that Lionel Barrymore was forced to return to New York in order to start rehearsals on Monday in "La Cienna Della Beffe," in which he will appear shortly with his brother John.

PAPER CRITICISES WILSON FOR PRAISING WOODS PLAY

London Referee Says That He Misused the Word "Beautiful" When He Applied It to "Friendly Enemies," at Washington, Opening One Year Ago

LONDON, Eng., March 10.—*The Referee*, a London newspaper, takes President Wilson to task for calling "Uncle Sam," produced in the United States as "Friendly Enemies," a beautiful play, and frankly says that, before he attempts to express his opinion, publicly, of another play he should acquire a better knowledge of the business of a dramatic critic.

When "Friendly Enemies," written by Samuel Shipman and Aaron Hoffman, was produced last season at the National Theatre, Washington, D. C., the President, from his box, at the conclusion of the performance, said the play expressed his opinion of what a German-American should be. This expression of President Wilson's was taken advantage of in all of the publicity of the play, which fact, no doubt, helped not a little to popularize it.

No doubt, from a political point of view, the President believed it a wise move to voice an expression of a play which he considered to be good propaganda for the millions of German-born Americans—propaganda well calculated to induce many of these same German-Americans to join the forces of the United States.

The Referee has this to say:

"It was only natural that certain shafts of satire should have already glanced upon President Wilson at his entry into the much over-recruited ranks of would-be dramatic critics. Those ridiculously extravagant encomiums he saw fit to lavish upon 'Uncle Sam,' the quite entertaining but by no means masterly back-chat farce-comedy by Samuel Shipman and Aaron Hoffman, which arrived from America at the Haymarket, were doubtless only a forced impromptu. When he addressed the audience from his box in the National Theatre, Washington, it did not probably occur to President Wilson that every adjective would be assessed and realized to the last ounce of its cash value for publicity by the promoters of the play, and would have its artistic appropriateness, or the want thereof, tested with expert acumen by professional critics on either side of the Atlantic. He did not realize that, in clutching in extempore despair at the word 'beautiful' he was laying not only a profane, but a maladroit hand upon the critical ark, and making cheap the cherubim!"

"Of course, it was a commonplace blunder of taste and phrase—one which, in

President Wilson's case, we, as 'guardians of the aesthetic fact,' are ready enough to forgive. To him it was only a momentary incident in an off-evening. He enjoyed himself and thought the play good propaganda stuff, and that is probably the long and short of it. But as an example to others in this smaller world of ours I take the matter a trifle more seriously. I hope this little stumble on the part of a really sincere and dignified statesman like President Wilson will help, at any rate, to put an end to the all-too-frequent butting in of public men—episcopal and judicial, as well as political—upon the affairs of art. I hope it will help to teach them to be content with the limelight of their own professions, and to volunteer verdicts only on what they know something about."

"As it is, the Wilsonian puff, though it may have brought a fortune to the play in America, is hardly likely to benefit either him or it to anything like the same extent over here. With the American Ambassador in a box, and Admiral Sims in the stalls, and leaflets in our hands quoting President Wilson to the effect that the play contained 'all that he could say' and represented 'all the sentiments he could express'—we were naturally prepared for some tremendous masterpiece, and the discovery of an American Sophocles and Shakespeare in the good Samuel and Aaron of the authorship. To our amazement the play turned out to be just a war-echo of 'Potash and Perlmutter'—not quite so good or spontaneous or true to character. It is racy and brightly written and very cleverly acted, with chunks of farce and pathos alternating in workmanlike fashion, but with no sign of original genius anywhere, and with war-problems treated on the ordinary shallow coincidental lines to which we are only too well accustomed already. As a matter of fact, if the authors of 'Potash and Perlmutter' had decided to bring Abe and Mawruss up to date, this is very much the sort of play one would have expected. The back-chat is brisk and snappy, all is merry while Samuel and Aaron are 'talking of the times,' the melodramatic appeal is soundly domestic, and we finish off with a regulation spy-play stunt. But if this is President Wilson's idea of a 'beautiful' American play that says the last word on every subject—well, it looks as if America is as badly off for dramatists as we are."

MINSTREL SHOW DISBANDS

PORLAND, Ore., March 8.—The Western Minstrels, organized here about two months ago by Al Cotton and Leo King, disbanded in Dunsmuir, Cal., last week. The troupe, numbering eighteen people, returned to Portland. They were forced to disband due to a great number of the towns being closed on account of the Spanish influenza epidemic, that malady still holding sway in a number of States in the Northwest. Cotton and King will take the show on the road again as soon as the "flu" permits.

FIELDS CANCELS HAVANA TRIP

TAMPA, Fla., March 8.—Al G. Fields Minstrels, who were scheduled to make a trip to Havana for a week, have abandoned the plan following an unfavorable report from their representative. Instead they are playing Tampa, St. Petersburg, St. Augustine, Lakeland and Ocala. The annual half-week engagement at Jacksonville was also played. It was the twenty-ninth yearly appearance in that town.

The season of the Fields Minstrels ends in May.

OKLAHOMA MANAGERS ORGANIZE

CHICKASHA, Okla., March 8.—The theatre managers of Oklahoma met here this week and organized a new booking association which will be known as the Mid-West Manager's Booking Association. The organization is capitalized at \$3,000.

PRIMROSE TO REORGANIZE

PORLAND, Ore., March 6.—George Primrose, the minstrel, accompanied by his wife and brother, arrived in this city last week. Primrose owns a ten-acre farm just outside of Portland and says he intends to spend the next three or four months "farming." He also says he will organize a show and play independent dates through the Northwest in the summer.

SHOWMAN WILL MARRY

CHICAGO, March 8.—Edward P. Neuman, treasurer of the Showmen's League of America, and Mrs. Catherine Campbell, Grand Worthy Matron of the Illinois Order of the Eastern Star, have become engaged. The wedding will take place after her term in that office expires next October. The engagement was announced at a dinner and theatre party last week.

"LUCK IN PAWN" STARTS WELL

STAMFORD, Conn., Mar. 8.—"Luck in Pawn," a comedy in three acts, was produced here last night, with Mabel Taliaferro as the star, by Edward Robins. The production was of interest, not only because it was a new play, but from the fact that it marked the return of Miss Taliaferro to the dramatic stage after a season in pictures. It was also the debut of Manager Robins as a producer.

The story tells of a young woman who, having failed as a painter, falls in love with a wealthy young man, who, forthwith, falls in love with her. Fearing that her evident poverty will drive the young man away from her, she puts her "Luck in Pawn," securing through a money lender funds to maintain her in a "swell hotel."

Before the young man is brought to the point of proposal, unlooked for complications arise and, finally, the duplicity of the young woman is exposed. However, love wins in the end.

The play is well constructed and capably written and the production is in every way commendable. Miss Taliaferro made a delightful heroine. Her acting has lost none of the charm that won her fame in her earlier stage days and received unstinted praise. Roger C. Fischer and Roland Young did excellent work and the others lent good aid. The cast in full was Roland Young, Robert Allen, Reina Carruthers, Robert Adams, Benjamin Kauser, Edna Renard, Mabel Taliaferro, Florence Short, Brenda Fowler, Ann Warrington, Malcolm Bradley, Harry Ashford, L. Milton Clodagh, Walter Ainsley, Robert C. Fischer, Benjamin Kauser.

ENGLISH PLAY PRODUCED HERE

BOSTON, March 8.—"Garside's Career," a comedy in four acts by Harold Brighouse, was given its first performance in the United States last night at the Copley Theatre by the Henry Jewett Players and met with decided favor.

It was originally produced in 1914 in Manchester, Eng., and is so entertaining that it is surprising it has waited so long for its production on this side of the water. It is well written, the dialogue being bright and witty and with a touch of satire.

The characters are well drawn with three excellent parts for women, while the title role is a capital "star" part.

In the story, Peter Garside was a good mechanic when Margaret Showerross urges him to study. Naturally bright, he soon wins a degree. He then becomes a socialist and soon "talks" his way into Parliament.

Margaret really loves him although she knows he is a frothy poseur. The latter she intimates to him and he retorts bitterly. He does not care for her opinion, anyway, he tells her, as he loves Gladys Mottrrim and, for her sake, absents himself from the House of Commons at a time when a vital labor question is to be voted upon and his vote is needed.

Back to his Lancashire home he goes more of a poseur than ever. Margaret is still in love with him, in spite of the fact that he has to go back to the mechanic's bench. The curtain falls leaving the well defined impression that Peter and Margaret are to wed.

The members of the company did their full share toward making the show a success. Noel Leslie was excellent as Peter. Jessamine Newcombe gave Margaret a womanly appeal that won favor.

REMODEL ORPHEUM, PATERSON

PATERSON, N. J., March 10.—Billy Watson has settled plans for the remodeling of his Orpheum Theatre in this city. The house will be thoroughly renovated and redecorated.

The first balcony will have an extension added to the front of it to hold ninety-two mezzanine box seats to sell at \$1. Seventy orchestra seats will be added to be sold at 75 cents. The front 210 balcony seats formerly sold for 35 cents and will now go at 50 cents. The rear of the balcony has been raised from 15 cents to 25 cents.

REHEARSE NEW BALLET

A Pavley and S. Okrainsky have in rehearsal a ballet for the prelude of "The Afternoon of the Fawn," to be presented by them at the French benefit show at the Metropolitan Opera House on March 25. They will be assisted by twelve girls, all American. They did some ballet dancing with the Chicago Opera Company when it played at the Lexington. On the 30th they leave for a tour of about a month and a half in the Middle West. They will probably return to New York again in May.

STOPS SUNDAY DANCING

LOS ANGELES, March 9.—The police department is beginning to get after cafes where they have allowed Sunday dancing and have already sent out summonses requesting the owners of a number to appear in court telling why their licenses should not be revoked. Among those who have been served with complaints are the Black Cat Cafe, Tack's, the Oyster Loaf Cafe, the Panama Cafe, Spider Kelly's, and Sheehan's.

CORT PREPARING NEW REVUE

Harry Cort and George E. Stoddard are working on a new musical revue for John Cort, which is scheduled to follow "Listen, Lester," when that attraction has run its course at the Knickerbocker. John Cort is understood to have already signed up several prominent vaudevillians for the new show. According to the dope, Cort has also secured the Knickerbocker for next season.

HITCHCOCK HAS \$2,200 HOUSE

WHEELING, W. Va., March 8.—Raymond Hitchcock, after an absence of seven years, made his initial appearance at the Court last night in "Hitchy Koo," and played to \$2,200. A big crowd packed the house and a great many were turned away. Fred E. Johnson, manager of the house, has booked a strong list of attractions for the house.

WANTED TO STOP WOODS PLAY

LONDON, Eng., March 8.—Herbert Shelley, author of an Anglo-American play presented in 1913, threatened to stop the production of "Uncle Sam," at the Haymarket Theatre, by Messrs. Sacks and Woods, but the matter has been amicably arranged by Shelley receiving a money consideration from Sacks.

"HOBOHEMIA" COMING UPTOWN

"Hobohemia," Sinclair Lewis' satire on Bohemian life, has, apparently, caught on at the Greenwich Village Theatre, after a couple of weeks of up and down business, and the management is looking for a Broadway Theatre. An effort was made to secure the Belmont last week, and an offer was also made for the Harris.

DALY RE-OPENS THIS WEEK

Bernard Daly re-opens this week in "Sweet Innisfallen," with his reorganized company. Daly closed his show three weeks ago in order to come to New York, make needed changes in his company and rehearse. He intends to take up his old route which includes bookings in New York State and Canada.

"SEATTLE CRITIC" SUSPENDS

SEATTLE, Wash., March 7.—*The Seattle Critic*, a weekly publication devoted to local theatrical activities, has suspended. The paper was owned and edited by Loring Kelly, a Pacific Coast stock actor.

EDDINGER IN WARNER ROLE

Wallace Eddinger has been engaged by John D. Williams to play the role formerly played by H. B. Warner in "Sleeping Partners," which has been taken to Chicago. Warner has gone into pictures.

BABE LA VETTA

The pretty young lady on the front cover this week is Babe LaVetta, soubrette deluxe with Hurtig and Seamon's "Girls of the U. S. A."

Miss LaVetta's rise in the profession has been rapid, due to her charming personality and wonderful dancing. And she is slated for bigger things in the near future. Miss LaVetta is under the personal direction of Roehm and Richards Company.

CHICAGO OPERA COMPANY LOSES \$100,000 ON SEASON

Handicapped on Arrival Here by \$15,000 Expense for Trip from Chicago. Loss Made Good by Mrs. McCormick. Played to Capacity and \$250,000

After playing five weeks at the Lexington Theatre, during which capacity business was the rule rather than the exception, the Chicago Opera Company left last week for Philadelphia, where it may recoup part of the \$100,000 which it lost on its New York engagement.

This loss is due to the enormous expenses with which the grand opera organization is burdened. To begin with, a company of 350 people, divided as follows, 50 principals, 90 orchestra musicians, 150 chorus and 60 staff, had to be brought to New York from Chicago, many of them even before the first performance Jan. 27. This item alone entailed an expenditure of over \$15,000. Then, although the company only produced twenty-seven different operas, it came here prepared to produce thirty-five, bringing thirty-five car-loads of scenery to New York. Cartage and other items in connection with the scenery necessitated a further outlay of \$5,000, bringing the total for the trip of the organization from Chicago up to \$20,000.

The expenses of the company were \$70,000 a week, a total of \$350,000 during its stay at the Lexington, which it leased for its season here from George Grundy. To offset the expenses, the company played to a total of \$250,000, which was practically capacity for the five weeks.

This enormous total would probably not have been realized were it not for the help of the larger theatre ticket brokers who, besides taking blocks of seats for each performance, also helped by turning over their lists of subscribers to the Chicago company management, with the result that the subscriptions alone totaled \$125,000.

After receiving the brokers' subscription lists, the Chicago management wrote to each person on the list asking them if they wished to subscribe through the broker or direct through the opera organization. And no matter through whom the brokers' customers subscribed, the brokers were given 10 per cent commission on the transaction. The customer bought his subscription ticket at box office prices plus the war tax and the broker who had submitted his name was credited with 10 per cent commission.

This practice was inaugurated many years ago by the late John Dunlap, the hatter, who was interested in opera and theatre ticket agencies when these businesses were in their infancy here. The Metropolitan Opera Company, until several years ago, maintained the practice of allowing subscribers 10 per cent discount. But now it only allows this discount, which amounts to a commission, to the five larger ticket agencies with which it deals. These are McBride's, Tyson & Company, Tyson & Brother, Rullman's, and Bascom & Company.

The Chicago Opera Company played seven performances a week at the Lexington.

MADDOK BACK FROM LONDON

Charlie Maddock arrived home from London on Sunday afternoon, after a five weeks' sojourn abroad in the interests of his various theatrical ventures. He received offers of time for every one of his vaudeville productions while in London, and, if he decides to accept the propositions tendered, will send over duplicate companies.

Maddock says that all of the London playhouses are doing a turnover business, and the American shows, such as "Uncle Sam," "Nothing But the Truth," "Going Up" and "Her Soldier Boy" are doing an especially big business. Charlie Withers has landed solidly with the English theatre-going public in "For Pity's Sake," and Don Barclay, according to Maddock, another American who went over recently, is rapidly becoming a favorite in London, by his performance in "Zig Zag," a current revue.

ton, which has a seating capacity of 2,300, at prices which ranged from \$1 to \$6, excepting the Saturday night popular-priced performances, the schedule for which ranged from 75 cents to \$3. And, even if every performance were actually sold out, the house could not possibly play to more than \$70,000 a week. But, when it is considered that large blocks of seats were distributed daily to the papers, musical magazines and foreign language papers, it is quite conceivable how the amount required to pay the expenses of each performance fell short by several thousands of dollars. Then, too, the illness of Rosa Raisa throughout the engagement here of the company, she being one of the large money getters, necessitated the elimination of several operas from the repertory and that resulted in a substantial monetary loss.

Galli-Curci sang eight times in the five weeks during which the Chicago company was here, each of her performances being a complete sell out, and brought in about \$75,000 through her appearances. And though Mary Garden has a large following and added a great deal of artistic lustre to the Chicago Opera Company, her presence in the organization failed to bring anywhere near the amount the Galli-Curci appearances realized.

In figuring the expenses of the Chicago Opera Company, its permanent offices and staff here, headed by John Brown, former business manager of the Metropolitan Opera Company, must be taken into account. The offices of the organization, which are in the Empire Theatre Building at Broadway and 40th street, are maintained throughout the year, and are absolutely necessary if the five-week season the company has here each year is to be made even comparatively successful.

Although the opera company is subsidized in Chicago by a number of wealthy guardians, the same as the Metropolitan company is here, Mrs. Harold McCormick, daughter of John D. Rockefeller, is the principal sponsor of the New York engagement, having guaranteed Director Campanini against loss to an unlimited amount. Mrs. McCormick takes the same interest in the Chicago Opera Company as Otto Kahn takes in the Metropolitan company here.

The Chicago Opera Company, which became permanent opera company in 1912, before opening its ten-week season at the Auditorium each November, plays four weeks on the road through the larger Western cities. Then it comes to New York for five weeks in March, after which it plays for three weeks in each of the following cities, Philadelphia, Pittsburgh and Detroit, playing a week in each city. This gives the Chicago organization a total season of twenty-two weeks and enables the company to guarantee long seasons to the artists.

WALNUT HAS GOOD BOOKING

PHILADELPHIA, March 11.—The Walnut Theatre here has booked a lengthy list of popular attractions. The order in which they will be presented is as follows: "The Naughty Wife," "Peg o' My Heart," which opens on St. Patrick's Day and stays there for two weeks; "The Voice of McConnel," starring Chauncey Olcott; "It Pays to Advertise," "Daddy Long Legs," "Nothing but the Truth," "The 13th Chair" and other shows.

"TOBY'S BOW" GOING STRONG

Contrary to what was expected the first night, "Toby's Bow" is developing into a regular hit at the Comedy. Business has been picking up from week to week until it will soon reach a point where Smith and Golden, who tried the piece out last season, will begin to be sorry that they lost faith in it.

BAGGOT BACK IN SPOKEN DRAMA

COLUMBUS, O., March 7.—King Baggot, the motion picture star, made his return to the stage of the spoken drama last night when he appeared at the Hartman Theatre here as the star in "The Violation," a three-act play by H. S. Sheldon, which was presented by Harry Hunter.

It is about eight years since Baggot's last appearance in the spoken drama and a certain lack of poise is noticeable. Nevertheless, he gave an impressive performance, acting with considerable force and lending the character the necessary dignity.

The play, while it may not be classed with Sheldon's best works, is still in the direct and forceful style of this writer and commands attention. That it will excite discussion, because of the manner in which the author ignores social conventions, is not doubted. But even those whom it shocks must admit the skill with which it has been written.

The piece tells the story of a Governor who is torn by a conflict between love and duty. In the first act he is shown as a manly fellow, mated to a woman he married to save from shame. By the marriage he was forced to break with the woman he loved. That the Governor's wife does not care for her husband is shown early in the play, when an illicit love is disclosed between her and the Governor's secretary.

In this act it is also shown that the Governor is perplexed as to what to do in the case of a man condemned to die. Duty tells him to let the law take its course. But the man is the brother of the woman he gave up and he finally signs the paper which commutes the sentence. He hands the document to the girl, declares his love for her and asks her to go with him to his hunting lodge on promise of six days of platonic relationship.

Act two shows them at the lodge, happy and innocent. But they are waked from their dreams by the appearance of the Governor's wife, accompanied by the girl's relatives.

In act three the girl's brother is about to kill the Governor. But he learns that his sister has not been wronged.

Baggot was well supported by a company which included Margot Williams, Roy Cochrane, Eugene Desmond, Frances Victory, Jack Lester and Edith Cochrane.

LA MONT WITHDRAWS COMPLAINT

The complaint filed with the N. V. A. a few weeks ago by Bert La Mont against Bob Martini, in which La Mont sought to collect \$200 which, he claimed, Martini owed him as the result of Martini having quit one of La Mont's acts, has been withdrawn. The controversy was settled by the interested parties getting together and talking it over, it is understood.

ORCHESTRA TO ENTER VAUDEVILLE

The Russian Cathedral Quartette, now appearing with John Barrymore in "Redemption," will soon appear in vaudeville, together with the Balalaika Orchestra. It will start in vaudeville upon the close of "Redemption" here on April 5. Sonia S. Samuels, manager of the quartette, will present the offering on big time.

MON. ADOLPHUS HAS NEW ACT

Monsieur Adolphus is rehearsing a new classic dancing act which is soon to play the Keith time. He will have as his pianist Charles Conway and Ethel Gilmore and Marjorie Brown will dance with him. He has a special cyclorama setting designed in the Golding studios. Max Gordon is booking the act.

BROOKS HAS NEW TAB

"Ladies' Day" is a new Marty Brooks musical comedy tabloid just out of rehearsal. It has a cast of eight, two principals and a chorus of six. The two leading characters are Percy Chapene and George Taylor. It opened Monday out of town.

THORNTON IS OUT AGAIN

Jim Thornton, looking better than ever after spending a week or so in Bellevue, where he was treated for nervous trouble, was around the corner of Forty-seventh and Seventh Avenue once more on Monday. Jim will resume his vaudeville engagements shortly.

CASEY WINS RE-TRIAL

Pat Casey, as the controlling interest in the Dan Casey Company, owners of the Empire Theatre, at Rahway, N. J., last week won a re-trial of a case that will save him paying a judgment of \$4,600, awarded by the lower court to F. Dudley Stewart, manager of an act known as Rudolph and May.

Some time ago Stewart went to the theatre one morning about 10 o'clock to watch the Rudolph and May act rehearse and, after sitting in one of the orchestra seats for some time, got up and started to go through a door which, he believed, led back stage. Instead, the door led to the basement of the theatre, and he fell down a flight of steps, and broke his leg, for which a jury awarded him \$4,600 damages. Casey appealed the case, however, and the Appellate Division has decided that the case should be re-tried.

MUST FIREPROOF SCENERY

Vaudeville acts playing Washington, D. C., must have their scenery fireproofed before they will be allowed to play in that city hereafter, according to an announcement sent out by the N. V. A. The notice reads as follows:

"The fire department at Washington, D. C., has notified the theatres there that they will hereafter refuse to permit any scenery or drops that have not been fireproofed to be used in Washington theatres. Acts should therefore be sure that these regulations are complied with, otherwise they will be cancelled.

(Signed) HENRY CHESTERFIELD,
Secretary N. V. A.

BUSHMAN & BAYNE FOR VAUDEVILLE

Francis X. Bushman and Beverly Bayne, the picture stars, are reported to have received a flattering offer to play a few weeks in vaudeville. It is quite likely that Bushman and Bayne will be seen at the Palace in a sketch in the course of the next four or five weeks, according to a person closely in touch with their business affairs. Following the vaudeville tour, Bushman and Bayne will start rehearsing in a new play that Al. Woods will present them in if present negotiations terminate satisfactorily to all parties concerned.

MCCORMACK REVIVES 'MACUSHLA'

Barry McCormack, the Irish romantic actor, who has been playing vaudeville for the last couple of seasons, will go out as a star at the head of his own company in three or four weeks. McCormack will utilize Chauncey Olcott's former starring vehicle "Macushla" for his return to the legitimate. The piece opens in Providence on April 21. The net proceeds of the tour will be turned over to the Knights of Columbus.

FEDERAL TRADE HEARING MAR. 24

The next hearing of the investigation that the Federal Trade Commission is conducting into the affairs of the V. M. P. A. and the Keith Exchange will be held in the United States District Court in the Woolworth Building on Monday, March 24. The hearing was first scheduled to be held on March 18, and later changed to March 25. This date was again changed on Monday to March 24.

RECONFIRM A. E. A. AFFILIATION

The Actors' Equity Association received a communication from the Actors' Association of Great Britain last week confirming the affiliation that was effected between the two organizations several months ago before the English association became unionized. The letter stated that the A. A. of Great Britain held a meeting, and it was agreed that the previous affiliation should stand, as heretofore.

AFTER "UP IN MABEL'S ROOM"

A number of producers have been doing their utmost to get any old kind of rights for "Up in Mabel's Room" for next season, but it was stated early this week that the only companies to go out next season would be one by Jules Murray and two which Mrs. A. H. Woods would sponsor.

CIRCUSES AND CARNIVALS PREPARE FOR BIG SEASON

Two Hundred and Fifty Companies Getting Outfits into Condition for Early Openings Next Month. Many Organizations to Tour Middle West

With the advent of Spring, some two hundred and fifty outdoor travelling shows, consisting of large and small circuses, wild west organizations and carnival companies that have been hibernating in Winter quarters since the close of the season, will take to the road, openings this year, being scheduled much, earlier in most instances than in previous seasons.

Outdoor showmen are extremely optimistic in their outlook for the coming season, basing their calculations for a record-breaking money-making year, on the fact that the theatres have done a remarkable business throughout the country during the Winter. The demand for entertainment, the outdoor men contend, will continue right along and the tented aggregations and carnivals have strengthened their shows accordingly, with a view to getting their full share of the amusement-seeking public's coin this summer.

Among the first of the eastern carnival companies to take to the road is the Monarch Shows, which open in Scranton, Pa., on April 19th. Mike Ziegler will be the general manager of the organization, which will consist of seven attractions and three rides. A free act or two and a band will also be carried. On the same date, the Williams Standard Shows, Ltd., will open in upper New York State territory. The Williams' Shows is a twelve-car organization, and will carry ten attractions, four rides and a forty-piece band.

The Victoria Shows, operated by Finn and Witt, also open on April 19th, at Lowell, Mass., with ten shows and three riding devices. Finn and Witt will also carry a couple of free acts. The Traver Exposition Shows consisting of seven attractions, three rides and a big free act, will start the season at Hackensack, N. J., early in April. Bistany's Whirl of Mirth Carnival is scheduled to open at Newburgh, N. Y., around the 1st of May. Other eastern carnival shows that will open up in April and May are The Greater Sheesley

Shows, Winner and Curran's Big Combined Shows, Worth Penn Amusement Company's Attractions, Ketchum's American Exposition Shows, Alexander and Foster's Greater Exposition Shows, and the Harris Amusement Company's Shows.

The Middle West will contribute an unusual number of carnival and various other kinds of outdoor shows this season. Some of these have already opened, among the first to get under way being "The World at Home Shows," which opened at Jacksonville, Fla., on March 8th; the Ruben and Cherry Shows, opening at Montgomery, Ala., last week; the Brown and Dwyer Shows, starting the season at Savannah, Ga., on March 3rd, and the Johnny Jones Shows, playing their initial date at Orlando, Fla., March 3rd.

The following western outdoor shows and circuses have set their opening dates for early in April: Bernardi's Exposition Shows, starting at Twin Falls, Iowa; Patterson Shows, Pola, Kans.; Dodson Shows, Peoria, Ill.; Hines Brothers Hannibal, Mo.; Fleck's Carnival, Detroit, Mich.; Patterson and Kline Shows, Pola, Kans.; Hagenbeck-Wallace Circus, West Baden, Ind.; C. A. Wortham, San Antonio, Tex.; Con T. Kennedy Shows Kansas City, Mo.; Cosmopolitan Shows, Macon, Ga.; Walter L. Main Shows, Havre de Grace, Md.; Rice and Dorman Shows, San Antonio, Tex.; John Robinson Shows, Peru, Ind.

The Heuman Bros. Show wintering at Hammond, Ind., are preparing to send out their overland circus in April. Herbert L. Kline, who will have a show entirely composed of rides this season, is getting things in shape for an early opening, the Clifton-Kelly Shows will start out in May, and the Nat Reiss Shows plan to get going in and around Chicago in a couple of weeks. The Reiss Shows will play in the Chicago territory until July, after which it will make a tour of the middle western towns. The outfit will carry twenty-five cars this season.

FAY INCORPORATES

WILMINGTON, Del., March 10.—Edward M. Fay, Meyer Harzberger and Leon Samuels, all of Providence, R. I., last week organized and incorporated the Independent Theatre and Vaudeville Company here with a capital of \$250,000. M. R. Sheedy, of New York, is also one of the incorporators.

Fay is manager of the Opera House in Providence, and Samuels is said to be a merchant there, as is Harzberger also. Sheedy is the head of the Sheedy agency in New York. They operate, besides the Providence house, Fay's Theatre in Rochester and the Knickerbocker in Philadelphia.

THREE OF "GOING UP"

After reconsidering a proposition to dispose of the one-night stand rights to "Going Up," Cohan and Harris have decided to operate the play themselves next season and will have three companies presenting the piece on the road.

GOLDSMITH TO BE LEADER

Reports in political circles last week were to the effect that Freddy Goldsmith, the lawyer who tries many theatrical cases, would shortly be made leader of the Tammany District now controlled by Ross Williams.

THEATRE RESERVES TO DANCE

The theatrical regiment of the New York Police Reserves, will hold a masque and civic ball on Tuesday evening, April 1st, at the New Amsterdam Opera House, New York.

COURT UPHOLDS NORDICA WILL

TRENTON, N. J., March 8.—The long drawn out contest over the will of Madame Nordica was finally ended yesterday when the Court of Errors and Appeals upheld the will made by the diva in 1914, a few months before her death on May 10 of that year, at Batavia, Java.

By a previous will, executed in 1910, Madame Nordica had made her husband, George W. Young, a New York banker, sole beneficiary, but by the later instrument, the singer bequeathed E. Romayne Simmons, her accompanist and secretary, \$30,000; her maid, \$5,000, and a companion, \$1,000, while the residuary estate was left to the testator's sisters, Mrs. Imogene Castillo, Mrs. Annie Baldwin and Mrs. Ione Walker. Nordica's husband received property of the Securities Company standing in his wife's name at the time of her death. There was also an explanation in the will to the effect that, as Nordica had, during life, advanced to her husband more than \$400,000 in cash, she had given him the full share to which he was entitled.

This will was filed a few weeks after Nordica's death and Young at once began suit to retain the property as left him under the first will. The action was carried from court to court until it reached the Court of Errors and Appeals, which found no proof to support the claim made by Young that undue influence on the part of interested beneficiaries had caused Nordica to make the second will.

FRISCO REVUE IS READY

SAN FRANCISCO, Mar. 6.—"Let's Go," the first of the big musical revues promised by the Casino management, is scheduled to open next Sunday.

The theatre is closed this week in order to make necessary alterations and to install plate glass runways to be used in this big "Fauchon and Marco Revue and Frolics." One of the runways will extend out over the orchestra seats and one will be placed above each of the boxes. On these glass platforms, the show girls are to disport themselves and dance. With this production, the Casino will become a dollar playhouse with performances every night and matinees Wednesdays, Saturdays and Sundays.

Lew H. Newcomb will be the new house manager, succeeding Lester J. Fountain.

SHUBERT EMPLOYEE GETS 3 YEARS

Frederick Wolfram, the former Shubert bookkeeper, who was accused by them of having embezzled over \$28,000 during the three years he was in their employ and who pleaded guilty to an indictment charging him with forgery in the second degree, was sentenced last Friday by Judge Crain in the Court of General Sessions to serve a term in Sing Sing prison of not less than three years and three months nor more than six years and six months.

Lee Shubert personally went before the judge and asked that no clemency be extended to his recently trusted employee.

GUILD ELECTS OFFICERS

The New York Theatre Guild, which will soon move into the Garrick Theatre, elected a board of managers last week, in addition to the director, Rollo Peters.

The board consists of Helen Freeman, Lawrence Langner, Phillip Moeller, Justus Sheffield, Lee Simonson and Helen Westley. An advisory board has also been appointed which includes the names of Pedriac Colum, Alice Kauser, Josephine A. Meyer, B. Iden Payne, Ridgely Torrence, Rita Wellman and Margaret Wycherly.

CALUMET THEATRE REOPENS

MARQUETTE, Mich., March 8.—The Calumet Theatre, in this city, will open to-night after undergoing repairs for two weeks. The house has been improved in many ways and will start with "Pollyanna," the Klaw and Erlanger production.

THOMPSON WELL AGAIN

Frederic Thompson, who built the Hippodrome and Luna Park, and who has been ill for two or three years, is back on Broadway again greeting old friends.

FRIARS HOLD FROLIC

The Friars held their annual mid-winter frolic last Sunday night at the Playhouse. John Pollock was the frolicker.

The Friars orchestra started things with an overture, followed by Adeline Mitchel and Francis La Mont in "Through Thick and Thin," put on by Billie Burke. Following "The Man Off the Ice Wagon," Matinas Briggs, Jack Roseleigh, Dorothy Shoemaker and Nan Bernard presented "A Man of Principals." J. C. Nugent did his monologue, followed by a playlet called "High Low Brow," written by S. J. Kauffman.

Carolina White sang some songs and was followed by "The Perfect State," by Harry A. Jacobs and G. S. Kaufman. "She Done it for Money," was done by Harry Kelley, Franklyn Farnum, Paul Nicholson and Maude Eburn. Larry Connor, in a sketch called "Efficiency," "Cupid's Comeback," with Pearl Gardner, Jeanne Engels and Fransy Shiota, and a short comedy entitled "U. S. S. Pinafore," concluded the bill. The theatre was provided by William A. Brady.

"AFTERMATH" CAUSES DISPUTE

PROVIDENCE, March 10.—"The Aftermath" has been the cause of a controversy here between newspapers as to whether it is or is not proper for a government official to give his approval of a play.

General Blue had witnessed the play in Washington with a number of other officials and gave the producer a letter commanding the show. This was featured by the Providence *Journal* as a news item, as the play is appearing here this week. But the next day, the other Providence papers came out against endorsements of shows by any government official. In the meantime, the press agent is praying for the editorials to keep going.

The cast of "The Aftermath" includes Jane Meredithe, Rose Coghlan, Mona Kingsley, Grace Carlisle, Robert Fraser, Malcolm Duncan and Richard Gordon.

HAMILTON, O., TO GET HOUSE

HAMILTON, Ohio, March 8.—The St. Charles Hotel was taken over last week by Broomhall and Schwalm at a consideration of \$53,000. The firm intends to reconstruct the building and make it a modern theatre, with a seating capacity of 1,600. It will open a motion picture policy and later on put in vaudeville.

Broomhall and Schwalm are now operating the Jefferson Theatre in this city with legitimate, vaudeville and motion picture attractions, the Grand, a vaudeville and picture house and the Jewel, which caters only to motion pictures. With the new house completed, this firm will have control of the show business in this city.

TWO SHOWS CLOSE IN BOSTON

BOSTON, March 10.—McIntyre and Heath are now playing their last week in this city at the Majestic Theatre and will be followed by Mary Nash in "The Big Chance." "The Crowded Hour" will also close at the end of the week and will be replaced at the Park Theatre by "Adam and Eva," the Comstock, Elliott and Gest play. Ruth Shepley, Otto Kruger, Roberta Arnold, Courtney Foote, William B. Mack, Adelaide Prince and Jean Shelby will be in the cast of the latter play.

WOODS COMPANY SAILS 19TH

A. H. Woods, now in London, will soon present "Business Before Pleasure," in that city. The company will be headed by Gus Yorke and Robert Leonard, who were in the first Montague Glass play put on in England. Others engaged are Vera Gordon, James T. Ford, Willis Claire, Jack Grey and Royal C. Stout. The company will sail March 19th.

"FOLLIES" HAS \$36,900 WEEK

ST. LOUIS, March 10.—A record week's business for the Ziegfeld "Follies" was attained here last week when the show played to a total of \$36,900.

TO PLAY RETURN ROUTE

"Maytime," with William Norris and Peggy Wood, has been routed for a return trip over the Subway circuit. It will open in Newark on March 17.

INCOME TAX, DUE THIS WEEK, WILL HIT THEATRE FOLK HARD

Cohan, Erlanger and Others Expected to Pay Amount Running
Into Tens of Thousands. Six Per Cent. Impost
Trebles Amount Paid Last Year

The fact that everyone in the country who earns more than \$1,000 per year must file an income tax by next Saturday was causing many theatrical people with large incomes considerable worry the first of the week, and, if you see anyone connected with the theatre wearing a frown this week you may rightly assign it to the fact that they have computed the amount which they will have to pay. Six per cent, with an additional one per cent on all over \$4,000 for personal incomes, runs up into a much larger sum than many persons expected.

George M. Cohan, it was stated early this week, will have to pay in the neighborhood of \$75,000, and A. L. Erlanger a similar amount. David Warfield and Francis Wilson, both reputed to be very rich, would have to put their names to checks close to \$50,000, it was said. S. Z. Poli, who has been credited with cleaning up over \$400,000 with his chain of theatres since the last tax was paid, will have to approach the Revenue Collector with a \$30,000 check in hand. E. D. Starr, of Detroit, said to be one of the richest theatrical men in the country, will have to part within the neighborhood of \$55,000 it was said.

"FROCKS AND FRILLS" OPENS

New York has seen many remarkable sights, some curious, some quaint. New York has also seen plays of divers and various kinds, from very good to very bad. But upper New York has never seen anything to compare with "Frocks and Frills."

It is programmed as a "satirical farce in two rooms," and is also styled a musical show. But it more closely resembles the old-style boat show seen before the War of the Rebellion, and for a short time after it, but happily only a memory now.

The company of "Frocks and Frills" is composed of danceless dances and voiceless singers, while the piece itself is made up of jokeless jokes and tuneless tunes. The book is raw and the author and composers of the work were so firmly impressed of the merit of it that their names were omitted from the program.

The Standard has a certain clientele which is loyal and goes each week to see the attractions. When the house announced a departure from its policy the regular patrons, unafraid, and believing in the judgment of the management, went on Monday night. It is probable that it will require explanations as to how the "mistake" happened or the regulars may attend some other house next Monday.

Those present were amazed and did not recover from their amazement till they reached the street and then, as they rubbed their eyes, they asked each other if it was a dream or something that had really happened.

MARJORIE RAMBEAU MARRIES

Marjorie Rambeau and Hugh Dillman McGaughy, her leading man in "The Fortune Teller," went down to the Municipal Building last week and were quietly married. Deputy City Clerk Michael J. Cruise performed the ceremony.

Miss Rambeau was formerly married to Willard Mack, or, as he is known off stage, Charles W. McLaughlin. They were divorced September 24, 1917, after five years of married life.

SPIEGEL HAS NEW PIECE

"Something Doing" is the title of a new musical play which will soon be produced by Max Spiegel. The book and lyrics are by Frank Mandel and Harry Carroll has written the music.

Gus Hill, while he has little to say, has a big bankroll "salted" away, will have to come across to the government agents handsomely this year, it was reported, his companies having done exceptionally well on the road this season. Somebody recently tried to compute the money that he made during this and last season and would be well satisfied with a quarter of it.

Other producers who will be hard hit by the six per cent impost are A. H. Woods, Arthur Hammerstein, Comstock, Elliott and Gest, John L. Golden, J. J. and Lee Shubert, Winthrop Ames, Sam H. Harris, Brady, Belasco and others.

Among the performers, legitimate, vaudeville and film, who will have to be revived when they see the amount they will have to pay are Mrs. Fiske, De Wolfe Hopper, William Collier, Ethel Barrymore, Jane Cowl, Fatty Arbuckle, Douglas Fairbanks, Mary Pickford, Leo Ditrichstein, Sam Bernard, Fred Stone, Charley Chaplin, Al Jolson, Nan Halperin, and others.

Playwrights who will be affected to a large extent are Sam Shipman, Max Martin, Mark Swan, Aaron Hoffman, Rachael Crothers, Roi Cooper McGraw and others.

WILL RESUME CAMP CIRCUIT

Spalding and Berkowitz Orpheum Follies Company, which recently returned here to reorganize after a nine-month tour of Western camps, playing musical shows and farces with music, will resume playing March 17 at Camp Zachary Taylor, Ky. The company will open in a new musicalization of "Our Wives," and is booked for a twelve weeks' tour.

The following are the principals in the company: Cynthia Kellogg, Walter C. Wilson, George J. Williams, Geraldine Wood, Mildred Warren, Jess Willingham, Guy Douglass, Ethel Lytle and Max Wiseman. Gus Hemple has been engaged as musical director.

CARUSO AND WIFE REMARRY

Enrico Caruso and Dorothy Park Benjamin, to whom he was married last year, went through the marriage ceremony for a second time last week. This ceremony was held in St. Patrick's Cathedral, and was performed to meet the requirements of the Catholic faith.

At the time the first wedding was held, Aug. 20, 1918, Miss Benjamin was not a Catholic and the ceremony was then held in the Marble College Church. Before the second marriage the bride was formally received into the Catholic Church and they were married by Father Martin.

TO SEE COHAN PLAY

"A Prince There Was" will be presented for soldiers and sailors free of charge at the Geo. M. Cohan Theatre next Sunday. The performance will be held under the auspices of the Stage Women's War Relief Fund.

WILL WELCOME THE 27TH

A benefit to raise a fund to extend a fitting welcome and entertainment for the returning soldiers of the 27th is being managed by Marie Dressler. The show will be held on March 16 at the Hippodrome.

ELSIE JANIS TO RETURN IN MAY

LONDON, March 8.—Elsie Janis will return to America some time in May for a stay of two months. Following her stay in the United States, she will go to Paris to make her initial bow in that city.

BILL HITS VAUDEVILLE HOUSES

ALBANY, N. Y., March 7.—The new theatre bill, recently introduced in the State Legislature, came up in committee this week and in its present form it is likely to bring a storm of protest from New York City vaudeville managers, which it particularly affects. The object of the bill, as introduced by Assemblyman Peter J. Hamill, is to prevent any manager from advertising the appearance of a featured individual unless that individual appears at the performance advertised. It makes it a misdemeanor "for any theatre or other place of amusement, advertising a certain specified program to be given during one performance, to repeat any one act or number of such program without having given all other acts or numbers on such program during one performance."

GRACE GEORGE PLAY OPENS WELL

DETROIT, Mich., March 10.—Mark W. Reed's three-act comedy, "She Would and She Did," was given its first representation on any stage at the Shubert-Garrick last night with Grace George as the heroine of the fable.

The story dealt with one Frances Nesmith, a high strung young woman of society in a progressive American city, who, to ease her injured feelings over failure to make an easy shot, musses up the hallowed eighth green of the local golf club, for which she is promptly suspended by the committee, without being given a chance to tell her side of the story. She sets out to undo the work of the committee and secure her reinstatement. Being decidedly outspoken, she promptly puts all her opponents and most of her friends at odds and there are all sorts of complications.

"She Would and She Did" is satirical comedy of a well worth while type. Mr. Reed gives an intensely human and altogether humorous insight into the working of some feminine minds, that tickles the risibilities without leaving resentment on the part even of those at whom his shafts are directed. The fable is slight in texture, but it has been handled with a skill that keeps interest unbroken.

William A. Brady, who was present at the premiere, has dressed the production in excellent taste. Miss George, as the heroine who was determined to move heaven and earth to gain her ends, dominated every scene with her accustomed skill. To-night's performance was a distinct triumph for her. Lending wholly adequate support were Cora Witherspoon, Geo. McQuarrie, John Cromwell, Howard Arnold, Russell Davis, Walter Rington, John Stokes, William Bailey, Ned Burston, May Collins, Ruth Benson, Maud Stover, John Fleming and Ann Warwick.

MOROSCO HAS NEW FARCE

"What's Your Number," a new farce comedy, will be produced in the near future by Oliver Morosco. The show will open in Los Angeles and, if successful there, will come to New York or Chicago.



Hudler, Stern and Phillips

They have a New Singing Act

NEW CHATTERTON SHOW LIKED

BALTIMORE, Md., March 10.—At Ford's, this week, Ruth Chatterton is appearing in a new comedy, "The Merry Month of May," by George Scarborough, under the direction of Henry Miller.

As suggested by the title, it is a merry little comedy, full of love and laughter. The three acts are all staged in the same room of the Baldwin home in Washington, a quaint old room, with antique furnishings and the portraits of a former master and mistress hanging on the wall.

The present owner, Senator Baldwin, of Arizona, is a newcomer, having been in Washington only for two years. But he has social aspirations and a great fondness for a second term in the Senate and to be the husband of the fascinating Mrs. Langley.

His daughter, Judith, is quite a belle in Washington society and is in doubt as to which of her many suitors she most admires. Having made up her mind to marry one and not being able to decide just which it shall be, she promises a definite answer to three—a Congressman, a "dude" in the opinion of her father's ranch foreman, and a sailor boy, on her twentieth birthday.

Ruth Chatterton, as Judith, is charming with her adorable little mannerisms and dainty frocks, and she certainly leads her suitors a merry dance. James Rennie, as Tod Musgrave, the Arizona ranchman, does some fine acting, while Tim Murphy, as Senator Baldwin, is excellent. Sydney Booth, as Congressman Hamill, and Charles Trowbridge, as Courtney Blue, the "dude." Lucille Watson, as Mrs. Langley, the attractive young widow; Lawrence Eddinger, as Jefferson, the old colored butler acquired with the house, and almost as antique, all take their parts splendidly. Flora Sheppard, as Pet, the younger daughter of Senator Baldwin, is a dear.

The play met with continuous applause and the house was in an uproar most of the time to-night. An odd note is added by the fact that no time is supposed to elapse during the intermissions and when the curtain goes up on the second act the players are discovered in exactly the positions in which they were when it went down on the first.

HARRISBURG RESTORES CABARETS

HARRISBURG, Pa., March 8.—Cabarets are rapidly coming into vogue in this city again since the opening of the Penn-Harris, a \$1,000,000 hotel a few months ago. At the opening the first cabaret seen here in years was presented. At present, Neva Landrum is singing, and the Meyer-Davis orchestra plays for dancing. The Hotel Columbia is following and recently engaged an orchestra. Several other of the local houses are intending to take the same step.

ORGANIZE "UNCLE TOM" SHOW

NEWTON, Ia., March 6.—Vernon Reaver and Harry E. Kelley have entered the tent show field by putting out a new "Uncle Tom's Cabin" company. The show is now being put into shape at the company's winter quarters and will open in this city on April 28.

W. H. Quinette will have charge of the advance, as general agent, while Frederick P. McCord has been engaged to produce the show. Thirty-five people will compose the organization.

SPANIARDS TO HAVE HOUSE

NEW ORLEANS, La., March 8.—The 3,000 Spanish speaking people of this city will soon have a Spanish theatre of their own to attend.

Cloe Lopez, a prominent South American and Latin exporter is heading the movement. He intends to have comedies and dramas written by the modern Spanish playwrights and staged by amateurs, mainly to give the beginners in the language a better chance to learn it.

PLAN FIRST BALL GAME

A game of ball between actors and songwriters is being arranged by Dick Jess for Sunday, April 13, at the Polo Grounds. He plans to make it one of a series of five and will give a concert at the same time.

VAUDEVILLE

FIGHT AMERICAN INVASION OF ENGLISH HALLS

BRITISH ACTORS AROUSED

LONDON, Eng., March 10.—English performers are up in arms against the threatened influx of American acts into British music halls. The artists have the backing of the Variety Artists' Federation, and it promises to be a "war to the knife," for the English performer is not going to stand idly by and have the bread and butter taken literally out of his mouth.

There is no doubt but that the agent is the man to blame for the condition which threatens. He was necessarily inactive while the war was on, but, the moment the truce was signed, he renewed his activity and his importations to this country have grown to an alarming extent in the last four months.

The sending of American entertainers to France to amuse the soldiers aided the English agent to the extent that he only had to cross the channel to secure contracts. That he followed this course is undoubtedly true, for numerous performers, when they had finished their duty to the "boys," came to England and are now playing our halls. Many more have been brought directly from the States and still more are being contracted for through the American representatives of English agencies.

Of course, the English artist realizes that there must always be an interchange of artists between Great Britain and her Allies, including the United States, but it has been estimated that there are already in this country twenty-five foreign acts, the majority of which are American, for every British act abroad.

This, in itself, is sufficient to place the English artist on his guard, for, with the demobilization of the forces, there are hundreds of artists returning weekly, and at the present time there are in this country twice as many acts as can be employed in one year. In other words, if every act here were given work, no one act could play more than 26 weeks in a given season.

The enormous business being done by music halls throughout the country is a temptation to the agent to place artists at inflated salaries, and the offer of inflated salaries to American artists is a temptation they can not be expected to resist.

ARDATH HAS NEW ACT

Fred Ardath has a new act playing the Palace, Staten Island, the first half of this week. It then comes to the Greenpoint and the Fifth Avenue.

The act was written by Ardath. The musical numbers were provided by Wally Brooks, who staged "Flo Flo." Ten people are included in the cast, the four principals being J. Ellis Kirkham, Harry Warren, Muriel Day and Dorothy Newmark.

FILES CLAIM AGAINST LA MONT

Max Laube has requested the N. V. A. to collect a salary balance which he alleges is owed to him by Bert La Mont, the producer. Laube asserts that he played in one of La Mont's acts for a certain period of time and La Mont paid him all that was coming to him, excepting the sum in dispute. The N. V. A. complaint board has asked La Mont to furnish them with his side of the affair.

QUIGLEY BOOKING ANOTHER

BOSTON, Mar. 9.—The new Olympia, at Lowell, Mass., will be booked by the Quigley agency hereafter. Four acts will be run during each half in addition to motion pictures.

"TOUCHES" FATHER-IN-LAW

Arthur Horwitz, the booking agent in the Putnam Building who recently filed a petition in bankruptcy, was examined before Referee McGrane Coxe last week and when asked how he earned a living replied that: "I touch my father-in-law every little while."

He also testified that, together with his wife and child, he is living, at present, at the home of his wife's parents, Mr. and Mrs. M. S. Livingston.

Horwitz shed some light on the manner in which the business of Arthur J. Horwitz, Inc., of which he is the active head, is conducted. He said he was employed by the corporation and was a director up to the time of the filing of the petition. He said the corporation made no money and, therefore, he drew no salary.

"When the corporation started I drew money from it. That was about eight or nine years ago," he testified. "But business went to the bad, and the directors pulled out and the corporation has been dying a natural death, slow but sure."

Horwitz testified that the controlling interests in the corporation were Frank A. Wade, of Lawrence, Kan.; J. Magann and Fred Mardo, of Boston. He stated that those in the office of Arthur J. Horwitz, Inc., besides himself, who attend to the booking of acts, are Eva Horwitz, and a young man by the name of Hyman Shafter.

Shafter, whom Horwitz described as "the boy" afterwards, stating that his age is "25 or 26," receives a weekly salary of \$27.50, from the corporation and "the stenographer (presumably Miss Horwitz) gets \$20."

In conclusion, Horwitz testified, in answer to a question by his attorney, Harry Sacks Hechheimer, concerning his losses last year:

"I lost close to \$6,500 in the soap business," he said, "and several hundred dollars in a tropical company, trying to sell stock."

The examination of Horwitz before the referee was conducted by Levine and Shapiro, attorneys for the trustee, Bernard H. Sandler.

SAYS EX-PARTNER LIFTED DANCE

William Dooley, of Wm. and Jed Dooley, has filed a complaint with the N. V. A. against Eddie Nelson and Dell Chain, in which he alleges that a certain burlesque Egyptian dance, now being performed by the latter act, is his property. The dance, according to Dooley, was done by him with identically the same props, music and business while he was teamed up with Eddie Nelson. The N. V. A. is investigating.

ARDELL RETURNING TO VAUDEVILLE

Franklyn Ardell will not go on tour with "The Crowded Hour" when the show leaves the Selwyn Theatre on March 15, having arranged to go into vaudeville. He will appear in his former vaudeville vehicle, a comedy sketch showing the funny side of the real estate business, and will open at the Riverside on March 24. The Harry Weber office is handling the act.

ACTS GET ORPHEUM ROUTES

Muriel Worth has been routed over the Orpheum Circuit, opening at Memphis last week. Other acts receiving full Orpheum routes last week were Frank Dobson and Company, presenting "The Sirens," opening in Chicago April 1; "The Reckless Eve," a Friedlander musical revue, opening March 16 in Duluth, and Bessie Rempel, opening in Chicago next week.

SAYS KUTNER IS USING GAG

Ed. Lowry has filed a complaint against Solly Kutner, of "The Mimic World," in which he states that Kutner is using a gag in the above mentioned act that belongs to him (Lowry) by right of priority. The N. V. A. will delve into both sides of the controversy this week and determine who is entitled to the performing rights.

CONTEST OVER KEITH WILL WITHDRAWN

DOCUMENT ADMITTED TO PROBATE

BOSTON, March 10.—The notice of a contest over the will of the late A. Paul Keith was withdrawn today and the will admitted to probate by Judge Preston in the Probate court here. The will disposes of an estate said to total more than \$4,000,000, which is to be divided equally between Cardinal O'Connell of Boston and Harvard University. Many friends associated with the deceased and his late father in the theatrical enterprises which they controlled, were also beneficiaries.

The notice to contest the will was filed January 10 by Thomas Branley, an uncle of the deceased, of Cantelebar, County Mayo, Ireland. In the petition asking for the allowance of the will the next of kin named were Mrs. Martha Washington Stevens, of Boston, and Thomas Branley. Mrs. Stevens was given \$5,000 by the terms of the will, but Branley was given nothing.

Frank P. Harrison, William H. Harrison, Agnes Harrison and Mary G. Tighe joined Branley in his effort to break the will. In filing his notice of contest, Branley did not disclose the grounds on which he proposed to break the will.

No announcement was made as to whether or not a settlement was arranged with the contestants.

CHARGES LIFT OF SPECIALTY

Emma Earle, in a complaint filed with the N. V. A. on Saturday, asserts that Alice Hamilton played on the same bill with her several months ago, and, during the course of the engagement, gained a knowledge of a certain "old lady specialty," which the complainant has performed in vaudeville for years. Since the engagement referred to, Miss Earle declares that her "old lady specialty" has become a part of the Hamilton act, and, as a consequence of the alleged lifting procedure, has requested the N. V. A. to call upon Miss Hamilton to cut the material in question out of her act forthwith.

WILLIAMS OPENS MARCH 17

Bert Williams opens at the Colonial on March 17, with five weeks of Keith time in and around New York to follow. He will continue as a principal in the "Midnight Frolic," his vaudeville dates being so arranged that he will be able to appear nightly as usual in the Ziegfeld show on the New Amsterdam Roof.

MEYERFIELD TO GO ABROAD

LOS ANGELES, March 8.—Morris Meyerfeld, Jr., president of the Orpheum Circuit, will sail for Europe within the next two weeks for the purpose of looking over the foreign field for novelties. He will remain abroad for three months or more, dividing his time about equally between London and Paris.

WEBER OUT AFTER MATERIAL

Harry Weber is due back in New York on Wednesday following a three weeks' scouting trip for new material throughout the Middle Western territory. Weber is understood to have dug up several likely looking embryo headliners which he will secure showings for in the big time houses.

FORM NEW TWO-ACT

Genevieve Houghton, formerly of Lord (Johnny) and Houghton, and Billy Sully, of the Sully Family, have teamed up in a new singing and dancing act with which they will open next week. They will be known as Houghton and Sully.

SAY ACT LIFTED THEIR GAGS

Dickinson and Deagan have filed a complaint with the N. V. A. Complaint Bureau, in which they allege that La Pearl and Blondell are infringing on several lines in their act. Among the jokes which Dickinson and Deagan claim La Pearl and Blondell have lifted from them are, "I don't swear, but I know the words," "Papa got so tough that we had to kill him," and "You're more than eight years old."

The lines in question are alleged to have been used by Dickinson and Deagan for the last eight years. The N. V. A. is looking into the complaint.

MAXWELL REVIVES "FIRE CHIEF"

Joe Maxwell has revived his old act, "The Fire Chief" and, supported by a singing company, will soon show it in the local houses. The act is being rehearsed and brought up to date in the vocal department and Eugene Walters is supplying some new dialogue. Maxwell will be seen in his old role of the Chief, and the act will be ready to open within the next week or two.

"The Fire Chief," one of the best of the many Maxwell acts, was for years a standard vaudeville attraction and played all of the country's leading houses.

EASTMAN ACT EXPANDED

The singing and dancing act presented by Gretchen Eastman and two male assistants at one of the Proctor houses couple of weeks ago will be expanded into a full-fledged revue and, after certain alterations and additions are made, will be given a trial in the suburbs. John Guiran, the dancer and one or two others, will be added to the cast if negotiations now pending are completed. The singing juvenile, who made such a good impression in the act as originally presented, will be retained and given greater opportunity.

A. AND H. OPEN NEW HOUSE

SAN JOSE, March 8.—The Hippodrome, a new vaudeville house, was opened here last week. It seats 2,000 and has standing room for many more. Two hundred thousand dollars was expended in building the structure, which was erected by a group of prominent business men of San Jose, headed by T. S. Montgomery, president of the Garden City Bank & Trust Company. Ackerman and Harris will conduct the theatre, which will be included on the Hippodrome circuit.

HAS NEW MUSICAL ACT

Libby Blondell, who appeared in burlesque until last season, when she left to appear in a musical stock company at Camp Mills, L. I., is rehearsing a new musical act designed for vaudeville called "The Bridesmaids," in which she will be featured. There are to be nine people in the act besides Miss Blondell, the other principals being Al Findlay and Homer Dennis. The latter was recently in the cast of "The Eyes of Youth." The act is scheduled to open next Monday.

CLAIMS BILLING INFRINGEMENT

Ernest Du Pille registered a complaint against Toney and Norman with N. V. A. last week, in which he alleges that the latter act is using a programme billing that constitutes an infringement on the underline that he (Du Pille) has been identified with since 1914. Du Pille's billing is "You know what I mean," and Tony and Norman's is claimed by Du Pille to be, "You see what I mean."

The complaint board will take up the question of priority during the week.

"POP" DE COSTA INJURED

"Pop" De Costa, father of Harry De Costa, the song writer, now with George MacFarlane and stage door tender at the Colonial, was severely injured on Wednesday night after being hit by an automobile.

VAUDEVILLE

PALACE

With Rock and White, the Duncan Sisters, Milo, and the United States Navy Jazz Band on the bill, popular tunes were a big feature of the program and song hits galore were registered at the Monday afternoon performance.

Ben Beyer, with his comedy bicycle smashed into the footlights with a bang for the first hit of the afternoon performance. After getting his wheel back on the stage, he did a bit of clever riding with some well executed tricks, which got considerable applause. A woman assistant does some good riding also.

Ray Fern and Marion Davis' singing and dancing offering, programmed a "Nightmare Revue," lived right up to its billing at the first performance of the week. Everything possible in the act went wrong. The revolver failed to work, the couple missed in their exits and entrances and the performance was ragged and uneven. A series of hard rehearsals under a competent director seems the first thing needed by the "Nightmare Revue."

Seabury and Shaw, with some new dances, attractive costuming and artistic stage setting scored well in the third spot. There are big possibilities in this act, the principals of which are dancers possessing talent way out of the ordinary and, with more attention to details, the offering will improve greatly. Seabury sings during Miss Shaw's costume changes, and, in verse, apologizes for his voice, which is not the best. But that does not excuse his slovenly manner of singing or his hands-in-the-pocket attitude.

Milo, with his surprise entrance, his appealing falsetto voice and cleverly rendered imitations, scored one of the hits of the first part. Another ballad in place of the "Glad" number would help greatly, and with this change the act would be exceptionally good.

The United States Navy Jazz Band, just back from France, closed the first part with a bang. Popular and classical numbers were rendered equally well, and the jazz tunes aroused tremendous enthusiasm. The big applause hit of the show was scored by this remarkable organization.

Wright and Dietrich, also recently back from the war zone, opened after intermission and rendered a half dozen of the songs with which they entertained the fighting boys in France. All their numbers scored well, the "Bells of Peace" song at the finish being particularly fine.

Marie Nordstrom, in her singing and talking act, "Let's Pretend," has introduced some new material which has lifted the act from the mildly entertaining class into the hit division. The millinery number is still used for the opening, but from that point on all is new. A "Fan" recitation at the act's finish is a gem.

Rock and White found a big welcome awaiting them when they came on, and their offering, barring a lack of the big song hits which Miss White rendered last year, was entertaining all the way. Some of the best bits which they did in their previous vaudeville engagements, particularly the Chinese song for the opening and the old bachelor number done by Rock, are retained, and the balance of the act is new. Miss White sings two new kid songs, one a "Gazinta" number and the other a song about "Whad I Care." A well written and cleverly sung Scotch duet was well received, and was followed by a piano solo by a colored accompanist, during the playing of which Rock and White made a costume change and returned to do their familiar dancing. Miss White did a bit of a shimmy dance which got a big hand, and the act closed to big applause.

The Duncan sisters, on next to closing, found no difficulty in scoring a hit in the late spot and did exceptionally well. A number of new songs, as well as some of their old favorites, scored strongly.

The Yip Yip Yaphankers, the soldier acrobatic act, closed the show. W. V.

VAUDEVILLE REVIEWS

(Continued on pages 10 and 11)

COLONIAL

The pictures opened and were followed by Howard's Spectacle, an animal act that was well put on and contained a number of thrilling feats performed by horses, dogs, and monkey. Mr. and Mrs. Howard put the animal actors through their paces without the aid of a whip and surely deserve credit for the fine grooming of the animals.

Parish and Peru opened with comedy idea by singing a few lines of a song then a dance followed by another line until the number was topped off with an acrobatic dance. The novelty is there, but not properly worked out. Their acrobatics, dancing and balancing is extremely well accomplished, but why Parish attempts to put over a comedy song is a mystery, probably to show his versatility, but this number convinced the spectators that he should stick to his line of work. A few gags were attempted but fell flat on account of the poor delivery. With the talk and song out the act will undoubtedly score even more strongly than it did at this performance.

"In the Dark," a mysterious melodrama with seven people in the cast held attention throughout. Circumstantial evidence is the theme and the supposed murder is employed to convince the judge that the case he is to try in the morning is exactly the evidence in the case. A Pen salesman supplied the comedy and read his lines well.

Ruth Roye could have remained on view for an hour as the audience relished every moment the singing comedienne was on view. Opening with a corking "French" number in which she "mugged" throughout she had them with her from the start and after each song thunderous applause was heard. "America Never Took Water" heard for the first time at this house was a riot and Miss Roye begged off after making a speech.

Myers and Noon offered a dancing act with expensive stage settings that failed to interest. Moon is only a fair dancer and his singing voice is far from melodious. Miss Myers did not seem to get in stride and appeared nervous. The act is sadly in need of reconstruction especially in the double dance section. Grant McKay assisted at the piano, playing fairly well.

Harry and Anna Seymour appeared after intermission and had quite a hard time at the start, but managed to score one of the hits of the show when they concluded. Miss Seymour is an excellent comedienne who knows the art of comedy and is capably "fed" by brother Harry.

George White and his quartette of dancing beauties are favorites at this house and rang up a hit of huge proportions. White is surely a clever dancer and is a showman who can teach many of his elders in his line. "The Doctor Shop" scored solidly and a new finish, an Egyptian dance in rag-time with "shimmy" trimmings, sent them off to a tremendous hand. White imitated several well known dancers included the knock-kneed dance of James Toney, of Toney and Norman. White told the audience that only last night he witnessed the dance for the first time and it was remarkable how he so faithfully uncovered the intricate steps.

Frank Fay opened with a new comedy song that is a gem. It tells the story of Mrs. Jones who wants to go out with her husband because Mrs. Wilson is always with Mr. Wilson. The rest of the act was delivered in showman-like manner scoring a huge hit.

U. S. Navy Jazz Band closed the show and the house almost remained intact while the sailor boys dealt out music of classic and jazz brand to the satisfaction of all.

J. D.

RIVERSIDE

The Girl in the Air opened the show and with some well selected songs rendered from the mechanical contrivance which swings her out over the heads of the audience started the show off well.

George and Paul Hickman found even the early number two spot a hard one and much of their material missed fire. The men presented a blackface comedy act, some of the material of which is new and good yet for some reason failed to score. The burlesque stage bit is good and was well worked out and in a later position would doubtless have gone much better.

Karl Emmy with his handsome and well trained dogs did well and received a big hand at the act's finish. The dogs work with such evident enjoyment that the turn is a pleasant one from beginning to end.

Sailor Reilly has made a number of changes in his song repertoire since playing at the Palace and with one exception, the new songs have added nothing to the value of his act. His opening number, the "Ten Day's Leave" song is good, and started the act off well, but the following vocal numbers fell down badly. The "another good man gone wrong" sung with the assistance of the orchestra who joined in the refrain clearly demonstrated the fact that as chorus singers Julius Lenzberg's men are excellent instrumentalists. The next song a "Mammy Mine" coon lullaby number brought the act to an almost complete stop and the sailor worked valiantly to get it going again. His last number, "Bring Back Those Wonderful Days," did the trick, however, and aroused some real enthusiasm. At present the opening and closing numbers seem the only ones suited to Reilly's singing style.

Rock and White closed the first part with an act which differs considerably from the one they are showing at the Palace. They opened with the "tough" duet, this was followed by Rock who in the uniform of an old soldier gave a rattling fine rendition of "Jim." Miss White then sang her kid songs and this was followed by the Chinese duet. A piano solo afforded them time to make a change when their old dance was given. The act was well received, but the big enthusiasm remembered from the last vaudeville appearance of the couple at this house was missing.

Ivan Bankoff and Company, consisting of a young woman dancer and a pianist, opened after intermission and met with a big success. Bankoff is an excellent dancer and his assistants were most capable.

Nelson and Chain, held over from last week, duplicated their previous success and were liberally applauded. The act could be improved in many respects, however, and thought and attention to details would not be amiss. That of wardrobe is an important one, and well fitting, freshly pressed cloths add much to an act's value.

Yvette Rugel, billed as a prima donna sang a repertoire of popular and semi-classic numbers in a pure, clear and light soprano of exceptional quality which won her recalls by the score. In spite of Miss Rugel's fine natural voice, she has much to learn about the singing art before she can hope to reach the heights which nature by her lavish vocal gifts evidently intended. The voice is badly placed and instead of being focused in the forward part of the mouth is inclined to be throaty which robs her of much of the beauty of the tones in the top register. Conscientious work with a good teacher would remedy all this and Miss Rugel would be amazed at the result.

Miss Rugel's accompaniments were finely played by Alfred Hocking.

Herman Timberg, and his dancing girl violinists, closed the show, and the minature musical comedy enjoyed the distinction of holding the big audience in until the very finish.

W. V.

OPHEUM

Leo Zarrell and company followed the news films, which, contrary to the usual custom at this house, was flashed upon the screen before the first act. They did a series of hand-to-hand lifts, whirls and other strength testing feats and fully lived up to their billing which styled them entertainers of merit.

McIntosh and his three Musical Maids found the number two position easy sailing and registered a hit of good size. Before a special drop bearing the inscription "Nemo Me Impune Lascisset," which no one understood, the three girls started with some clever work upon the drum. McIntosh followed them playing the bagpipes and one of the young ladies did a Scotch dance. Following this number, the drop was raised, disclosing a special setting in three and showing the other two girls, one of them playing the violin and the other singing a Scotch song. This selection was not very well done, the singer's voice being weak, and it requires a powerful voice to sing above the Orpheum orchestra. A peasant melody was rendered by two girls on violins, one at the piano and McIntosh playing the cornet. The girl who had previously done the dance sang "Annie Laurie" and a medley, with all four playing brass instruments concluded the act. The offering is very well staged.

J. C. Nugent, assisted by Jule York, presented a sketch entitled "The Lobby Lizard," which for the main part, is a clever monologue by Nugent.

Fred Whitefield and Marie Ireland, assisted by Lew Murdock presented their rubie act, entitled "The Belle of Bingley." An essential adjunct to the offering is a funny drop, representing the busy corner of the village with one house serving as the opera house, post office, police station and all other important places. Some dialogue and dancing put the act over for a big hit.

Mabel McCane closed the first part of the bill and found the going fairly easy. The offering is splendidly staged, the costumes are gorgeous and Al Sexton and Grant and Wing assist excellently. The turn as a whole appears to be somewhat disconnected. Miss McCane, while possessed of only a fair voice, has a charming personality, which is largely responsible for the success of the act.

Sabini La Pearl, billed as an aerialist, pulled a big surprise. A man, attired in acrobatic costume stepped out, and after posing for a few moments, seized a pair of flying rings, but just as he was hoisting himself up, the rings became detached and he fell to the floor. Following an argument with one of the stage hands, two plants in one of the lower stage boxes started an argument, both using Italian dialect. One of them later came to the stage and played the Hawaiian steel guitar and piano. Some clever dialogue, singing and good work upon the instruments, coupled with good work by the plant who remained seated in the box, all served to send the offering over for one of the hits of the bill.

Louise Dresser and Jack Gardner, favorites from the start, found it smooth sailing and left the stage to great applause, a speech being necessary before they departed. "The Union" is a good vehicle for this capable duo and they make the best of it. A number of songs were rendered in fine fashion, as was the dancing and dialogue.

Stuart Barnes had the semi-wind-up position and more than made good in the difficult spot. Barnes is a monologist of rare ability and kept the audience laughing with a budget of clever songs and talking that were replete with good gags.

The Three Daring Sisters closed the show with an aerial act that held the crowd in until the finish. Several thrilling feats were excellently done by the trio, who won deserved success with an excellent routine of stunts and equally good way of doing them.

I. S.

VAUDEVILLE

ROYAL

Owing to the illness of one of the members of the Lew Welch and company, that act did not appear and a slight change was made in the program with Richards, who was to have opened the show, put down to closing position, Selma Braatz filling in on the initial spot and Princess Rajah advanced to third position, which Welch was to have filled.

Selma Braatz started with some ordinary juggling with a hat, umbrella and ball, and then went into the more difficult part of her offering, which consisted of a number of balancing and juggling stunts with some new apparatus. She was assisted by a young man, in bell-hop uniform, who helped her by bringing the apparatus on stage, and did one acrobatic stunt that received a big hand.

Deiro started with a classical selection from which he went into a few fast numbers. The jazz section of his playing scored the most applause. Deiro is an artist and makes it a pleasure to watch his nimble fingers.

Princess Rajah, assisted by a man and woman who are not billed, rendered two interpretative dances that scored. Her first dance took the house by surprise, for besides using an unusual setting, and in the dance spreading rose petals, she introduced a snake, which added to the weird effect of the offering. In this number her two assistants struck attitudes while she danced and came in for a few blows at the end of the offering. Her second number she executed alone, using another setting. In this number she balanced a chair with her teeth while she danced, and did some sensational work in the dance, which sent her off to a big hand.

Olsen and Johnson proved to be the laughing hit of the first half. The boys are clever and render their material in a clean, neat manner, that goes over with a punch. They started with a telephone bit, "Hello, Frisco," which, although old, was delivered in such manner as to win the boys instant favor. Johnson showed himself to be a capable jazz pianist; while Olsen, besides having a pleasing voice, displayed ability on the violin.

Emma Carus, assisted by J. Walter Leopold at the piano, closed the first half, and despite the fact that intermission followed, they were not permitted to leave without a few words by Miss Carus, who made a very neat speech. Her songs were rendered in a manner that scored, and her prohibition patter proved a laughing hit. Leopold assisted capably at the piano and also did well in his solo and his numbers with Miss Carus. In the dance which closed the offering, although given for comedy purposes, each displayed ability.

Georgie Jessel started the second half and set a fast pace which he maintained all through his act. This is Jessel's home borough, and he found many friends waiting for him, and made many new ones. In his act he continually refers to his opening remark, which is a request for mustard on showing a frankfurter and a roll. Jessel has been using this vehicle for some time, and most of the people here have seen him before, but that did not in the least detract from the good impression he made. The telephone bit is clever and his movie scenario bit proved to be a scream as a farce.

Sally Fisher and a company of four men and one woman offered "The Choir Rehearsal," which was written for her by Clare Kummer. The playlet is well presented and the few songs that are rendered are well sung.

Mullen and Coogan followed with an offering that can safely be called "hash." In fact, it is nothing but a mess of foolishness gathered into one dish and served as a funmaker.

Richards closed the show with a number of character and interpretative dances. He makes a very graceful girl, dances well and ranks well with others in his line.

G. J. H.

VAUDEVILLE REVIEWS

(Continued from page 9 and on 11 and 25)

ALHAMBRA

Davis and Pelle, two very skillful gymnasts, in number one position, won a pronounced success at the Monday afternoon performance. The boys are heavily built and very muscular, and present a routine of hand lifts and hand stands that includes only the more difficult feats in this line.

Walter Clinton and Julia Rooney presented their "After Dark" skit, and scored their usual big hit. They opened with a song and went into a dance. Then Miss Rooney gave an imitation of her brother Pat dancing, and her efforts brought applause that made the house fairly ring. Clinton followed with a song and was joined by Miss Rooney for another song and dance. An encore brought them out for another vocal effort with stepping.

This is an act that always wins favor. Miss Rooney has a most pleasing personality and she and her partner are capital dancers.

Owen McGivney presented his skit "Bill Sikes," which he calls a quick change dramatic episode from Dickens, and which is all that he calls it. McGivney is one of our very best protean actors and his changes from one character to another are made with lightning-like rapidity. He portrays, Monks, the Artful Dodger, Nancy, Bill and Fagin, appearing twice as the two first mentioned and three times as each of the others. His performance is remarkable and received its full share of approval.

Mignon, the mimic, reaped a whirlwind of applause, and was called upon to take an encore. Her first impersonation was of Eddie Leonard in one of his song and dance hits. This she followed with one each of Frances White, Al Jolson, Nan Halperin and Henry (Squidulum) Lewis. For her recall she gave an imitation of Bernard Granville, in one of his dances.

That classy duo, John Hyams and Leila McIntyre, closed the first half of the bill with their well styled model playlet "May-bloom." The sketch ranks among the very best in vaudeville and is also one of the best acted. Hyams and Miss McIntyre are not only talented players, but each possesses a pleasing personality and the manner in which they put their material over will stand as a model for many a day.

Felix Bernard and Jack Duffy, in a song and piano act, were among the big applause getters of the show. With Bernard at the piano, Duffy sang four numbers, his partner assisting in one of them. Bernard also played a piano solo and proved that he is an adept pianist. Duffy has a winning personality and the knack of getting the most possible out of a song. All of his numbers went over with a bang. For an encore the boys danced, and Bernard proved himself to be very clever in this line also. They were so well liked that, after their encore, they were recalled several times and the stage was darkened before the applause ceased.

Those clever dancers Wallace Bradley and Grette Ardine presented "Follies of Song and Dance," in which they were assisted by a capable pianist. They opened with a song and went into a dance. With a change to Chinese costumes they gave another song and dance, and Miss Ardine followed with an acrobatic dance. Then came a piano solo, after which a Spanish song and dance was given. For an encore, they gave an acrobatic dance.

Jim Toney and Ann Norman, in "You Know What I Mean," scored the laughing hit of the bill. They talked, sang and danced and won laughs for everything they did.

"Art," a series of tableaux, closed the show and held the audience seated.

E. W.

AMERICAN

Billy and Edith Adams opened the bill with a variety of clog dancing that scored unusually high for an opening number. They use a special wooden mat of their own and start with a military clog.

Miss Adams, however, revealed some startling costumes and, with the exception of the opening dance, displayed a pretty pair of bare knees all through the offering. Flesh-colored tights would do the act no harm, however, as most of the dancing does not require that display.

Peppino and Perry started with a popular jazz number in which both members of the team used the accordion. A number of classical selections on the same instrument followed and were nicely rendered. Peppino started a solo on the accordion and was joined by Perry off stage with the violin. A few popular songs on those instruments sent them off with a generous amount of applause to their credit.

Margot Francois and partner went through a series of sensational tumbling feats and found it easy going. Miss Francois works in a white Colonial wig, while her partner works a la Toto. The feature part of the offering consisted of Miss Francois doing the same tumbling stunts on stilts that her partner did without the sticks, most of which were out of the ordinary and scored big.

Tyler and Crolus started slow, but worked up quickly. The male member of the team uses the ordinary "nut" style of patter and actions and some extempore talents that would be a valuable asset to the act if properly worked up. The lady of the duo is an unusually attractive woman, being one of the kind that looks well in anything. While she wore only two gowns in the offering, they were in excellent taste and set her features and form off to advantage. The gags in the latter part of the act are good and went over very well. A few songs received generous hands and helped the act.

Marcelle closed the first half. This offering is supposed to be a miniature musical comedy and has very good possibilities. But it is handled in a wretched manner and, as it stands, will barely get over. The company, at present, consists of two men, one a blackface comedian, and four girls none of whom are more than ordinarily pretty. The plot is badly worked up, the staging poor and the girls voices a nightmare.

Virginia Rankin opened the second half with a song cycle and found the going hard. She started with a medley of classical and then rendered a few popular numbers. In one of the latter the slide was flashed while a man in the box sang. A medley of old folk songs completed the offering, although poorly connected. Miss Rankin's voice is fair and doubtless she will eventually rid herself of a noticeable timidity which was to her disadvantage here.

Saxton and Farrell are using an old act with a few new songs. But they handled their material nicely. They open in one with a song by the lady of the team, who is interrupted by what is supposed to be a request from the manager to stop singing the number. She throws up the job and the setting shifts to two, showing a dressing room. Here, the other member of the act takes the part of a janitor and some patter ensues between the two. The old reliable "falling trousers" is worked in and handled in a wholesome manner.

Lane and Moran, one of whom wears a service stripe on his sleeve, had the house in their favor from the start. The boys are good singers and neat dancers. The "nut" comedy by the member with the service stripe, is put over in a laughable manner.

Conchas, Jr. and Company closed the show with his juggling and weight catching offering. The stunts are thrillers and held the house to the last bow. G. J. H.

VAUDEVILLE

PROCTOR'S 125TH STREET

(Last Half)

Fred Gillette opened the bill and found the house cold for most of his offering. It was not the fault of the act, which has a neat variety of juggling, balancing and magic stunts.

May Day offered a musical tryout with a cornet. It will be reviewed under New Acts.

Mme. Clifford followed with a mind-reading offering that was ordinary. She will be found under New Acts.

Lynn and Berber scored very nicely with a good double, which will be fully reviewed in New Acts.

Florence Timponi offered a song cycle and was not permitted to leave the stage before taking an encore. Miss Timponi's songs are mostly on the "coon" type and her delivery of them was good.

Clemons and Rogers tried out a "Nance" act that proved to be a riot of laughter. It seems, however, that the boys forgot where they were playing, as they told some stories that were only fit for a "stag" party. They will be found under New Acts.

Doyle and Elaine, two white girls made up as colored girls, offered a fast-going dancing and singing act. They will be reviewed in New Acts.

Meredith and Snoozer followed with their animal act. Snoozer, the dog, went through his stunts in a pleasing manner, and Meredith's white Angora cat brought exclamations of surprise from the audience for its beauty.

Mme. Donald, assisted by an army lieutenant at the piano, offered a number of classical songs for her tryout. She will be reviewed under New Acts.

Mr. and Mrs. Melbourne, on the regular bill, offered an old act with some new material. It will be seen under New Acts.

Jack Sidney and Billie Townley found easy going with a fast comedy song and patter offering.

Gilbert and Friedland scored their usual hit with a variety of their old and new songs. Gilbert was ill, it was plain to be seen, but despite that handicap went over nicely.

Yvonne and a company of two girls offered a dancing act that closed the show. G. J. H.

HARLEM OPERA HOUSE

(Last Half)

Ajax and Emily held the initial spot with a little variety in his offering. He started with an accordion solo and then went to the main part of his act, which consisted of weight lifting.

Neville and Mar started slowly but worked up sufficient applause to get over. The act found the going hard, mainly because the lady is not a capable juvenile actress. In fact, she appears foolish instead of childish.

The Mormons deservedly took one of the biggest hands of the bill. The singing and acting in the offering is exceptionally good and all of the company, consisting of two ladies and four men, fit into the offering naturally. It will be reviewed under New Acts.

Fritz Leyton, the girl who generally travels with Gilbert and Friedland, rendered two of their songs and pleased so well that she was forced to take an encore.

Ditzel and Carroll followed the Houdini picture with an offering that started very much like Conroy and Murphy's. However, the doctor does not play in blackface, and in this skit is supposed to be a professional M. D. The patient, as a blackface comedian, played his role well.

Devine and Williams started slow but finally worked up to one of the biggest hands on the bill. The gags and patter were well put over, and the burlesque-tragedy was laughable. Some imitations were fairly well done.

Barban and Grohs closed the show with dances of a variety of types. G. J. H.

VAUDEVILLE REVIEWS

(Continued from pages 9 and 10 and on 25)

METROPOLITAN

(Last Half)

This big house continues to draw capacity business and the standard of bills set by Marcus Loew when he opened the theatre is fully maintained.

Eight Black Dots held number one position and sustained their reputations as entertainers. Three of the men and two of the women of this troupe are capital dancers and six dancing numbers were presented by them, besides some steps incidental to their song numbers. The eight rendered seven songs and choruses and were well liked for both singing and dancing and went off to a good hand.

Melita Bonconi in second position was the big applause getter of the bill. She opened with a semi-classic, followed with a number in which she introduced a little fancy playing, and then gave a popular number. For an encore she rendered a medley of popular airs. Miss Bonconi ranks with the best violinists in vaudeville. Her technique is good and she plays with expression and force.

"Janet, of France," as Janet Martini now calls her act, was the next offering. Miss Martini sang three songs and gave her imitation of Lenore Ulrich in "Tiger Rose." The young man assisting her at the piano also sang two songs. The act was well received.

Brady and Mahoney presented a talking and singing act in one before a special drop representing a submarine lying at a dock. The men, one straight and the other doing Jew comedy, seem to depend on their talking for the backbone of the act, but it is their singing, with which they close, that gets the applause, and which, on Thursday night, earned them two encores.

"Sport in the Alps," an acrobatic act employing six men, closed, and many of the feats presented won hearty applause.

E. W.

EIGHTY-FIRST STREET

(Last Half)

The bill here was short, only three acts being programmed. Still, the acts shown were a bit distinctive.

Lalla Selbini, a bicycle-riding comedienne, occupied the opening spot and earned more appreciation with her singing, dancing and chatter than she did with her trick bicycle riding. As regards the stunts she does on the bicycle, there are none that have the merit of novelty. Still few others in vaudeville who ride bicycles are as versatile as Lalla Selbini.

Miller and Bradford are a duo between whom the honors for pleasing with their singing and dancing were divided unevenly. To Miller fell the lion's share, for, while he hasn't much of a voice, what he has he uses to the best advantage, singing his songs capably and making most of his untuneful numbers worthwhile. Although Miss Bradford also danced and sang, her chief contribution to the act's welcome features was the amount of "pep" injected into the offering.

George Drury Hart and Company, in a playlet called "I Beg Your Pardon," which had a surprise finish as its *piece de resistance*, proved themselves a company of uneven players in a rather mirth provoking vehicle. Jimmy Bliss, as the policeman who chases a man into the apartment of a woman whom the hunted one doesn't know, contributed the best bit of acting of the four people in the cast. The surprise at the finish proved to be the policeman, who is in reality the man's butler chasing his master into the lady's apartment so that his master might get a chance to declare his love for the lady.

The playlet lacked coherency, but some of its situations were so humorous that they made the act worthwhile. M. L. A.

PROCTOR'S 58TH STREET

(Last Half)

The Two Spinners, a man and woman novelty act, opened the bill and kept the audience interested.

Harry Tenney, assisted by a pianist, sang a half dozen popular songs and at the end had the audience joining in. He was well liked.

Endie and Ramsden scored a big hit with their singing and talking. The male member of the team was particularly funny, registering heavily with several out of the ordinary acrobatic stunts which he worked in as comedy. His partner proved an excellent foil and the two worked together like a well-oiled machine. With more work and the introduction of a few better lines in one or two places in the dialogue, the turn should be ready for better time.

The Fenwick Girls, two women, sang a number of popular tunes and were fairly well received. The girls sing fairly well, but the songs selected are not well suited for their voices. In addition, they lack the dash and snap necessary to put over an act of this kind.

Eddie Carr and Company presented a little sketch that went over fairly well. The offering has a fair start, but slows up as it goes along. Carr and his assistants show considerable ability and with better material should give capital satisfaction.

Harry Breen, the original "squirrel-food" comedian, cleaned up the applause with his nonsensical ravings and rapid-fire extemporaneous rhymes. As a nut comedian Breen is in a class by himself. Without the semblance of common sense he kept on talking and singing while the crowd was in an uproar. Breen claims that when he acted sensibly he was starving, so that he found it convenient to appear foolish and continue to live comfortably.

Roscoe's Royal Nine, a group of women, rendered some songs, dialogue and instrumental work. The turn possesses more quantity than quality. It is a rather ambitious offering, but deficient in numerous ways. The talking is old, the way in which it is put over only fair and the turn generally is poorly arranged. I. S.

VICTORIA

(Last Half)

Pless and Rector opened the bill with an ordinary acrobatic offering.

Bessie Le Court started with an old "sneeze" number that was put over in a neat manner and followed it with a song on married life. Two numbers in pantomime completed the offering. Her numbers are all old, but she delivers them in a pleasing way.

Pianoville, with three girls and one man, started fast and kept the pace going. The offering opened with the girls playing on three different pianos and a song by the man. He should avoid offering his voice as he did here, as he failed on a few high notes. The offering as a whole can only be called fair.

Sol Berns is now using a special drop of his own hung in one. The drop shows the interior of a railroad depot. Berns starts well but fails to keep up to the impression he makes at his opening. His monologue is on the ordinary Hebrew comedian type and needs complete revision to bring it up to date. Some parodies at the close of his act brought him a generous hand.

Knapp and Cornalla closed the show with one of the best variety acts seen here in a long time. The boys play the trombone and piano, are good tumblers and acrobats, have some good patter and are neat dancers. In any other position the number would doubtless score much better than it did. G. J. H.

PROCTOR'S 23RD STREET

(Last Half)

Cummin and Seaham opened the bill with a fast-going tumbling and acrobatic act. The boys are neat workers and put plenty of pep into their offering.

Godfrey and Henderson presented a pleasing travesty, as they called it, on an up-to-date romance. The patter in the number is cleverly handled and came in for a good deal of laughter. A song at the end of the offering sent it off to a good finish.

McNally, Dinus and De Wolf are using an old act that played vaudeville some years ago. The act starts in one with a drop showing the outside of a theatre. The two boys in the act assume the roles of actors who are out of work and ask the girl in the box office if she can fix it for them to get on the bill. She does so and the setting shifts to full stage, where the boys and the girl go through a variety of dancing steps, some somersaults by one of the boys and a few songs, all of which are well done.

Johnny Johnston and Company followed with some clever songs, one of which took in all the signs seen along a railroad, and the other was a parody set to the "Poet and Peasant" overture. In spite of the fact that "company" is billed on the programme, Johnston works alone.

Ash and Hyams found easy going here. They use a special drop in one showing a scene in Chinatown. One appears as a Hebrew comedian, while the other appears in full dress, although he comes from a laundry. Some parodies at the end of the offering scored high.

Tracey and McBride had a fast-going comedy song and dance offering which is undoubtedly one of the best seen here in a long time, mainly due to the lady's personality. A "tough" dance at the end of the offering was well done.

Adrian presented his old act and went over with it. He is carrying a new singer whose voice compares favorably with his former assistant.

Hackett and Delmar offered a dance number which closed the show, and in spite of the last position held all and took a big hand. They will be reviewed under New Acts.

G. J. H.

FLATBUSH

(Last Half)

Rose and Dell, a double bicycle act which can hold its own with the best of them in the matter of dressing, routine, etc., gave the show a lively start.

Al Carp put over a single violin specialty which was an applause riot. Carp holds his fiddle on his lap, 'cello fashion, while playing most of his selections. While Trovato may not have originated this style of playing the violin in vaudeville, he has been associated with it for several years, and many will be inclined to the belief that Carp is copying a bit on Trovato's method.

Jennings and Wiggins, a classy song and dance team, whose strongest assets just now are their costuming, personable appearance and the singing voice of Miss Jennings, ran through a varied routine of songs, patter, stepping and polite nonsense that pleased greatly. The patter should be revised a bit, as some of it is a trifle familiar.

Anthony and Rogers, a pair of Italian comedians who possess a remarkable knowledge of the finer lights and shades of characterization, were one of the biggest comedy hits that has ever played the Flatbush.

Princess Kalamo, assisted by an unprogrammed Hawaiian singer and instrumentalist, closed the vaudeville bill, constituting the first half of the entertainment. The Princess, who has a tuneful singing voice, scored with several vocal numbers, and along toward the finish of the act danced a Hula Hula that was full of ginger. She is a capable performer, whether singing or dancing.

H. E.

VAUDEVILLE

DANGEROUS DAN McGREW

Theatre—Fifth Avenue.
Style—Musical Playlet.
Time—Twenty minutes.
Setting—Special.

Six men and three women comprise the cast of this musical playlet. The action takes place in a western saloon and the women are in the cast to lend color to the offering. Signs are painted on the setting, some of them reading, "Vote for Prohibition, but not in this state," "Will the man who shot Chinese Charlie please bury him," "Check your guns at the bar." This, in itself, provided laughter at the start.

The turn as a whole, however, is weak in a number of places. Some of the characters could improve their work considerably and a great deal of the material could also be changed for some that is more up to date.

Just why the offering was named "Dangerous Dan McGrew" is a mystery. The original poem of Dan McGrew took place in the cold North, while, in this playlet, all are dressed in Summer raiment and the green grass is visible through the open door. There is no shooting or anything resembling the Dan McGrew poem and the act does not live up to the impression created, that it was a burlesque on "The Shooting of Dan McGrew." There are numerous possibilities presented in the offering, but the author has not taken advantage of all of them. At present, it is sadly in need of more live and new talk and some bright lines.

With the lights switched out, some one recited the first few lines of the McGrew poem, following which the lights are turned on and the curtain is raised, showing the interior of the saloon, with several men seated about, sleeping. They wake up and some dialogue and slapstick comedy is rendered. One of the women then sings a ballad and one of the men a selection from "Rigoletto." The latter was rendered in a pleasing tenor voice and the singer was forced to give an encore. Dangerous Dan made his appearance then and it was announced that a certain "Satin Malloy" was expected in town.

Meanwhile, a cowpuncher provides some humor by removing all of the bartender's possessions while carrying on a conversation with him. A flirtation between the youth and one of the western wild women made the audience giggle. The gambling finish saw McGrew beaten at his own roulette table, robbed of his gun and made to appear foolish.

The man who played the part of "Dangerous Dan" was not very good in the role and generally unsuited for it. The end, in which all sang, was only mildly applauded.

I. S.

JESSIE STANDISH

Theatre—125th Street (try-out).
Style—Singing.
Time—Twelve minutes.
Setting—In one.

Miss Standish started slowly here, but worked up toward the latter part of the act enough to stop the show. She opened with an old "kiss" number and revealed a pleasing voice. She then showed that her style is better fitted for the comedy songs by rendering number about a minister's son that got her a big hand.

A song about old men and young girls followed and kept the pace which she set in her former number. A medley of Irish songs sent her off to a big hand and merited her an encore. Miss Standish has a pleasant way of delivering her songs and her personality is a valuable asset. After a few weeks on the small time, with a few additions in spots to her act, she should find a place on the big time.

G. J. H.

NEW ACTS AND REAPPEARANCES

(Continued on page 13)

TOWNSEND, WILBUR & CO.

Theatre—Harlem Opera House.
Style—Dramatic sketch.
Time—Fourteen minutes.
Setting—Full stage.

Two men and a woman have a sort of comedy playlet with a dramatic finish, in which one of the men plays a heavy. The first part, where the comedy takes place, is well written and done by the trio. The dramatic part, while it requires that the spectator stretch his imagination somewhat, is done excellently, and provides a finish that will carry it across in the smaller houses, although it will not do as well in the two-a-day theatres.

The turn starts with a love scene between a young man and a woman. Some clever lines are introduced and reference is made to the girl's father. The latter enters just as the youth passes some uncomplimentary remarks about him. The two men then have an argument in which the daughter joins, defying her father. He orders her out of the room and tells the swain that he is not really her father, but that her parent is an old drunkard named Hawkins. Hawkins appears as the supposedly bogus father steps out, and the young man is confronted with the choice of marrying the young lady or having the repulsive and wretched creature for his father-in-law.

He announces that he is willing to stand the latter inconvenience and, as he declares his love for the girl, the old man removes his make-up, and it turns out that he was the original and real father, who was merely testing the young man. Some more comic lines are then introduced, and the offering has a happy ending.

While the finish is somewhat far-fetched, the act, as a whole, went over in fine shape and earned a big hand.

I. S.

EADIE AND RAMSDEN

Theatre—Eighty-first St.
Style—Talking and singing.
Time—Twelve minutes.
Setting—Full stage.

Eadie and Ramsden, a man and woman, have a talking and singing act that seems headed for better time.

The man renders some "nut" comedy, using his partner as a foil. Comparing the effort at slap-stick with other examples of this sort of comedy seen hereabouts lately, his work was certainly refreshing. The woman member of the team holds her end up most creditably, sings well and her partner does his share excellently. There is one minor bit, where he walks across the stage in one, prior to the talking, that should be dropped. This portion is not very new, and has nothing to do with what follows.

As the curtain rises, following the walking bit, the lady member sings a semi-classic tune nicely. She then answers the telephone, and is informed that a certain Charlie is on his way, she, incidentally, commenting that he is a pest. Suddenly, someone beats time on the door, and, as she opens it, Charlie enters and instantly starts a series of remarks of which his partner is the butt. She asks him to play for her, referring to the piano, and he does several back bending stunts, finally standing on the stool and playing while doubled up like a jack-knife. There is some more dialogue after this and "nut" comedy with peculiar stunts by the man. Two more songs round the offering out nicely and a dance at the finish goes well.

I. S.

DOYLE AND ELAINE

Theater—One Hundred and Twenty-fifth St. (tryout).
Style—"Coon Shouters."
Time—Twelve minutes.
Setting—In two (special).

The curtain rises on a special drop showing a Southern cotton plantation. The team, made up as colored girls, started with a jazz song and a clog dance. They wore black silk stockings and the whiteness of their legs through the stockings immediately betrayed their real color. This, in a way, served to detract from the surprise the girls intended their revelation to be at the end of the offering.

They followed their dance with imitations of jazz on an aluminum saxophone and a trombone of the same material that made a sound like some one playing on the old reliable comb and tissue paper. The girls put the number over well, however, and caused a good deal of laughter. A few more songs and dances, one of the latter being done while they played the piano through a slit in their drop completed the offering. All of the dancing showed good work and was neatly done. The singing also pleased and, all in all, made the act a hit here.

G. J. H.

JEROME AND HERBERT

Theatre—Harlem Opera House.
Style—Talking and dancing.
Time—Twelve minutes.
Setting—In one.

Two men have an offering that is a conglomeration of slap-stick comedy, dancing and acrobatic stunts. They are a pair of clever entertainers, work earnestly, and the turn, as a whole, should be able to hold its own in the better houses with ease.

At the start, one of the men searches for his partner, who suddenly pops out from behind a piano. He then ventures forward and they render a nonsensical bit in which one of them impersonates a Chinaman. They then do some talking, putting some good gags over. One of them follows this by turning a number of somersaults, landing on his head several times. Some "nut" comedy and more talking are done, after which one plays the piano and the other does a soft shoe dance. A series of jumps, somersaults and handsprings concluded the offering. Following the big hand which they received, one of them did a series of jumps, pulling a hoop over his body as he did so, for an encore.

I. S.

DU PREE AND WILSON

Theatre—Harlem Opera House.
Style—Singing and talking.
Time—Twelve minutes.
Setting—In one.

Du Pree and Wilson, two women, have an offering that is built on the lines of the usual sister act. It includes some singing, talking and the customary kidding about the size of the taller of the two.

The larger of the girls is a fair comedienne, but the act as it is will only go well on small time. Most of the talking is in need of improvement, but even with new gags and the introduction of more live and up-to-date material, the offering will be only fair.

They started with a dialogue, most of which is trite and did not get across very well. The taller girl then sang "Over There" in French. Some more dialogue was followed by a song by the other, very poorly rendered.

I. S.

ELSIE MAINS AND CO.

Theatre—Hundred and Twenty-fifth St.
Style—Singing and Jazz Band.
Time—Fourteen minutes.
Setting—Full stage. (Special.)

Elsie Mains and her Black and White Melody Boys are studiously trying to follow the footsteps of Sophie Tucker. And they may get there yet. They use a neat black and white setting and, to match it all, the boys wear black jackets with white stripes.

Miss Mains started the offering off with a song announcement. Her voice can just be called pleasing. It is not as good as Miss Tucker's, especially in delivery. However, she puts her material over nicely.

Her jazz band consists of five boys, who play the piano, cornet, saxophone, violin, drum and banjo. They came on and did a popular jazz number after Miss Mains' opening number. A medley of very well played jazz by the band followed. This brought on a "coon" number by Miss Mains, which went over nicely. The boys then sang and played a medley of Eddie Leonard's songs and a number by the drummer would be greatly improved upon if he did not run up and down the stage in delivering it.

An "Oriental" number by Miss Mains and the boys completed the offering, and sent them off to a big hand. With a little more style to it the act should reach better time.

G. J. H.

MME. CLIFFORD

Theater—One Hundred and Twenty-fifth Street.
Style—Mind-reading.
Time—Fourteen minutes.
Setting—In three (special).

Mme. Clifford's assistant started her offering with an announcement. At least that's how it appeared, for only the first five rows could hear a word of what he was saying. When his mouth stopped moving, the drop rose on her setting, which was a pink curtain with a blue border running around the stage.

Mme. Clifford then entered with her hair (which is gray in streaks) streaming down her shoulders and made another announcement in which she claimed that she was a medium through the force of mental telepathy.

Her assistant then bandaged her eyes and went into the audience for questions. Madame answered them dramatically, in fact too dramatically to go over. She worked in a lot of stuff about signs of this and that and had a bad habit of announcing what she was going to say before saying it. Her answers were dragged out and were not business-like enough.

Perhaps, with complete revision, the offering may get over in the small time.

G. J. H.

MAY DAY

Theater—One Hundred and Twenty-fifth St. (tryout).
Style—Musical.
Time—Ten minutes.
Setting—In one.

Miss Day started by hiding her face from the audience and then apologized for showing it with a song. She works in a nineteenth century dress and wears goggles. She followed it with a solo on the cornet containing a medley of songs. Her playing is very poor and amateurish. Her closing number was of so-called imitations, first of a boy learning to play, then a fire department band cornetist, and a Salvation Army band, which was the best of the bunch. Miss Day either has poor wind or cannot play the instrument. She could work a good comedy imitation around her opening number that might get her over.

G. J. H.

VAUDEVILLE

MARY HART

Theatre—Eighty-first St.

Style—Musical.

Time—Sixteen minutes.

Setting—One and two, special.

Four young men play the saxophone while Miss Hart dances, sings, and does some work on the tight wire.

The turn carries a special drop in one with several slits in it. A great deal of the work is also done in two with another special setting. The boys work well on the saxophone, but the work of the principal is far from impressive. Her singing is only fair, and, while she does better on the tight wire, her dancing, of which she does quite a bit, is very poor. In view of the fact that there are so many similar acts in vaudeville, and because of the calibre of this one, there is little room for it except on the small time.

Following the switching on of the lights, the saxophonists dashed out through the partitions in the drop and started playing a selection from "Madame Butterfly," while Miss Hart sang it off stage. She soon followed them out, and the quartet instantly proceeded to render a popular jazz tune. It was a "Frenchie" number, and the singer did well with it.

Following this, she did a dance revealing only ordinary stepping, which was far from graceful. An old Scotch folksong was rendered by the saxophone quartet, followed by another jazzy melody.

The drop was then raised and the principal did some good work on the tight wire, delivering a song while perched upon it. A novel number was then done, the boys coming out one by one and being joined by the lady member later, she also playing the saxophone.

J. S.

LEWIS MILLER AND CO.

Theatre—Fifty-eighth St.

Style—Sketch.

Time—Fourteen minutes.

Setting—Full stage. (Special.)

When two men and two women get together in a playlet they generally seem to feel that, unless they have a blackmail scene for the punch, it will not succeed. However, the blackmail in this sketch, although the main point of the story, is brought out in a very amateurish manner, the acting all through the offering being of poor quality.

The action takes place in the parlor of a house where the hero's sweetheart is first disclosed sewing. After some commonplace remarks, the hero enters with his trousers torn, and while the girl is trying to mend them, her father enters and solves the difficulty by lending the young man a pair of his trousers. The hero and his sweetheart then leave for the "movies," but before they go the young man gives her father \$500 in Liberty Bonds to hold for him. Immediately after they exit, enter a girl who says the young man robbed her of the bonds, and describes the serial numbers on them. The father gives them to her, but, as she is about to leave, the others return, and the father accuses the young man of being a thief. The latter then tells about the woman, who had formerly blackmailed his father, and now is trying to do the same to him. When the parent hears this he forces the woman to return the bonds, and she makes her exit after a scornful laugh and calling back: "You can all go to h—l."

The sketch needs complete revision to go over even in the "pop" houses. It is poorly written, terribly acted and the movie show to which the young couple went must have been short, indeed, as they were only off stage a few minutes.

G. J. H.

NEW ACTS AND REAPPEARANCES

(Continued from page 12)

SORRENTO QUINTETTE

Theatre—Twenty-third St.

Style—Singing.

Time—Eighteen minutes.

Setting—Full stage.

This act consists of three men and two women. All wear Neapolitan costume.

The turn opens with a concerted number, some of the troupe accompanying the singing on stringed instruments. Then an accordion player reels off a medley of popular and classical airs. He is an excellent performer on the instrument, and the crowd applauded his efforts to the extent of demanding a couple of encores. Then comes a baritone solo by one of the men, who discloses a first-rate singing voice. Several concerted numbers are given next, the act closing with an Italian laughing song that makes a very good finishing number.

The singing is very tuneful, and there is plenty of good live entertainment offered in the act. The Sorrento Quintet is a good flash number for the small time, where it should be featured. H. E.

CECIL AND BERNICE

Theatre—Jersey City.

Style—Singing and dancing.

Time—Fourteen minutes.

Setting—One.

Cecil and Bernice are girls. One appears in the regulation garments of her sex, while the other wears male clothes throughout the act. The male impersonator, a slender, graceful girl, carries her male attire convincingly, making a capital boy in the matter of poise, bearing and mannerisms. The pair handle double numbers very well.

The team offers the usual number of singles and doubles, accompanied in this instance by excellent costume changes. On the whole, the girls present a particularly pleasing specialty that should get over with ease in any type of house. The girl who wears skirts during the act displays several attractive costumes. A dress suit worn by the male impersonator for the closing song is the very last word in class, and, as worn by Cecil or Bernice, whichever it is, recalls memories of Vesta Tilley and other famous impersonators of the male sex.

H. E.

AJAX AND EMILY

Theatre—Twenty-third St.

Style—Feats of strength.

Time—Ten minutes.

Setting—Full stage.

Ajax is a tall, handsome chap who possesses a remarkable physique and unusual weight-lifting ability. He is assisted by a young woman in several of his tricks. A likable personality helps Ajax considerably.

After displaying his weight-lifting capacities in several familiar stunts, Ajax goes most of his contemporaries one better by grabbing a chair in which his partner is seated and carrying it around the stage for several minutes between his teeth. This trick is a real feature stunt, and makes a great closing bit.

The act, while entertaining, could be built up somewhat. Ajax has lots of ability, but seems to need the assistance of a showman to point out to him how to make the most out of his physical attributes. As it stands, the turn makes an excellent number for the smaller houses.

H. E.

THE MORMONS

Theatre—Harlem Opera House.

Style—Sketch.

Time—Eighteen minutes.

Setting—Full stage (special).

This is a comedy offering that is sure to please in any house. Not that the sketch in itself is so wonderful, but the actors in it play their characters in a manner exceptionally good.

The scene is laid in a parlor of what might be any home. The story is worked about a young girl in Salt Lake City who sings a ballad at an entertainment. For this a committee of the Mormon Church, of which she is a member, want her to apologize to the community and also to a deacon to whom she is to be "sealed," or added to his collection of wives in the near future. A young man who is with her is a surveyor, staying temporarily at the house. He helped her sing the song. He has also fallen in love with her.

The committee calls. It consists of a Mormon bishop, a deacon and the man to whom she is sealed. As proof that they did no wrong the young girl and man sing the song and the bishop decides to put it in the Mormon hymn book.

Some comedy is worked into the sketch by a "rube" who makes remarks while unseen, because he is hiding behind the piano. They think the voice is a revelation. A little slapstick is also injected into the offering.

The leading man looks everything that a matinee idol is supposed to represent, being a finely built fellow with curly black hair and a dark skin. He is also the possessor of a fine voice. The girl is one of the prettiest to be seen on the stage and needs no make-up to get admiration. Four other men and a woman constitute the rest of the company.

One song is featured throughout the act and, despite the fact that it is sung quite a few times, scored nicely every time it was rendered.

The act can easily be worked into shape for big time.

G. J. H.

MARY'S DAY OUT."

Theatre—125th Street (tryout).

Style—Sketch.

Time—Fourteen minutes.

Setting—Full stage.

Two women offered a humorous playlet on the servant problem that with a little improvement should be able to get bookings.

The scene takes place in the parlor of a social climber who is notorious for her harsh treatment of her female servants. As the curtain rises she is scolding her servant, who, it seems, was out very late the night before. She refuses to let her sit down for a moment and continually nags her. While she is talking she announces the fact that she has finally received an invitation from the Van Tassels, who are supposed to be the social leaders. The mistress demands to know where the servant was all evening and finally gets the confession that she was out with the chauffeur all night. Thus they argue until finally the mistress slaps the servant after telling her it will be impossible for her to marry the chauffeur as she (the mistress) is in love with him, despite the fact that she is married. The slap is the final straw for the servant who discloses herself as Miss Van Tassel, and tells her that she had been appointed to investigate the mistresses of servants by a protective agency.

When the mistress threatens to reveal the fact that Miss Van Tassel was out all night with a chauffeur, the girl again turns the tables by telling her that the chauffeur is a wealthy young society man and that they were married during the night. G. H.

GEO. DRURY HART AND CO.

Theatre—125th Street (tryout).

Style—Sketch.

Time—Sixteen minutes.

Setting—Full stage.

The scene is laid in a parlor of a set of rooms in which a young lady is boarding. A young man comes into the room through the fire-escape and begs the girl to hide him as he is being chased by the police. While he is talking to her a knock is heard at the door. He hides in the bath-room and the landlady enters. She demands her rent which the girl has not paid for six weeks. While she is talking the young man enters in a bath robe and pretends to be the husband of the girl and asks the landlady what she wants.

In the meantime an officer enters and wants to arrest the young man as the fugitive he has been chasing. The man claims he has not been out of the house all night and appeals to the girl to admit that he is her husband and back up his statement, which she does. The man then pays the landlady the rent that is due her and immediately gets into her good graces—that is—the landlady's. The officer demands to see a marriage certificate and a mix-up occurs. Finally things are straightened out and the officer turns out to be the man's valet who has framed the whole affair so that he could meet the girl and propose to her—which he does. And she answers yes.

The playlet amuses as it abounds in comedy and is well presented.

G. J. H.

YOUNG SISTERS

Theatre—Greeley Square.

Style—Singing act.

Time—Fourteen minutes.

Setting—One.

The Young Sisters, two comely looking girls who sing well, work with plenty of confidence and carry their costumes distinctively, constitute a highly desirable addition to the ranks of present day sister acts.

They open with a double number, then each does a single. Another double number follows. The latter includes a neat little dance, in which the sisters display more than sufficient stepping ability to get them by. Two more double songs conclude the offering. The girls open in classy looking opera cloaks which are discarded after the first song. Another change of costume might be added, to the advantage of the act, following the fourth number. The costumes now worn are pretty and tasteful, but there isn't enough variety in the assortment.

This is an excellent act for the smaller houses.

H. E.

"GYPSANIA"

Theatre—125th Street. (tryout).

Style—Singing.

Time—Twelve minutes.

Setting—Full stage. (special).

"Gypsania," a company consisting of three girls and two men, offered a pleasing musical and singing skit that went over nicely. They use a full stage setting with props, showing a woodland scene where a gypsy camp is supposed to be.

A solo by one of the girls in good voice started the offering going. Another of the girls followed this with a graceful tambourine dance. A Kipling poem which has been set to music was then rendered by one of the men and revealed an exceptionally good baritone voice.

The musical part of the offering was executed by the other man, who played a number of solos. His playing showed good ability and the combination of their singing and his playing scored highly.

The act should reach the better small time after a few weeks' work. G. J. H.

STOCK REPERTOIRE

CONTRACT DOES NOT PREVENT POLICY CHANGE

SHEA WINS IMPORTANT VERDICT

A verdict of interest to stock managers all over the country, inasmuch as it decrees that the manager of a theatre is permitted to change the policy of his house, even though such a change may abrogate a feature contract which calls for the original policy, was rendered last week by the Appellate Division of the Supreme Court of New York.

The opinion, in which all of the sitting judges concurred, was written by Justice Frank C. Laughlin. It reversed a verdict of the lower court for \$600 against Patrick F. Shea, manager of the Holyoke (Mass.) Theatre, and in favor of Doris Woolridge, a member of his company at that theatre.

According to the evidence deduced, the plaintiff and defendant, on Feb. 1, 1916, entered into a contract by the terms of which Shea engaged Miss Woolridge as leading lady of his company for four weeks, commencing May 1, 1916, with a provision for renewals for like periods of four weeks until the opening of the regular fall season of the theatre, so long as the gross receipts for each four-week period averaged more than \$1,300 per week.

By the terms of the contract Miss Woolridge was to receive 50 per cent of the gross receipts for each week in excess of \$1,200, also her transportation from New York to Holyoke. Subsequently, she testified, Shea agreed that she should receive \$75 per week for legitimate expenses.

Before May 1, 1916, Shea abandoned the idea of putting a stock company into the Holyoke Theatre and booked vaudeville as the attraction.

The court's decision was:

"Whether she would have received anything for salary depended on the amount of the gross receipts per week, if the enterprise had been carried out. On that point the only evidence received and submitted to the consideration of the jury is in respect to the gross receipts per week received at the same theatre during three weeks in August, 1914, nearly two years before, when plaintiff was similarly employed in a stock company under another management, but in which gross receipts the defendant was interested under a contract with the company which employed the plaintiff and presented the plays.

"The verdict cannot be supported by evidence with respect to gross receipts of former performances under a different employment and management.

"When it is certain that damages have been sustained, and the only uncertainty is with respect to the amount thereof, such amount may be determined 'approximately upon reasonable conjectures and proper estimates,' but if they are so uncertain, contingent and imaginary as to be incapable of adequate proof, then they cannot be recovered because they cannot be proved."

In conclusion, Justice Laughlin wrote: "It may be that the plaintiff cannot show substantial damages for loss of salary depending on profits, and if not she will only be entitled to nominal damages therefor, but as she may be entitled to recover part of the allowance of \$75 for her expenses she is entitled to a new trial."

BETTY BROWN GOES TO DULUTH

DULUTH, Minn., March 7. — Betty Brown has joined the J. L. Morrissey Stock Company at the Lyceum Theatre as ingenue. Miss Brown is popular in the East, having been connected with the Keith Players at the Hudson Theatre, Union Hill, N. J., for several seasons.

BLANEYS OPEN IN FALL RIVER

FALL RIVER, Mass., March 10.—The Blaney Stock Company opened at the Academy of Music here tonight with "The Brat" as the bill.

The play was staged under the direction of James R. Garey and the scenery, from the brush of Victor Martin, drew forth words of high praise. The cast was: Steven Forrester, Jack Lorenz, Macmillan Forrester, Eugene Webber, Bishop Ware, Broderick O'Farrell, Timson, Dan Malloy, Jane De Pew, Jane Seymour, Angela Smythe, Hazel Corinne, Mrs. Pell Forrester, Florence Coventry, and The Brat, Valarie Valaire. Next week, "Common Clay."

HARKINS STOCK REHEARSING

The W. S. Harkins Stock Company, which will open the latter part of this month for a tour of Canada, is now rehearsing in this city under the direction of Dan Hanlon. The company, engaged through the Wales Winter offices, includes: Keith Macaulay Ross, Frank Harvey, Clay Cody, Herbert Jelly, Paul Huber, Joseph Mann, Marjorie Dalton, Edna Bern, Symona Boniface, and Maurine Lyons and daughter. Manager Harkins has secured a list of the best releases, and, as his bookings take him in territory in which the Harkins stock is well known, he looks forward to a long and prosperous season.

MYRKLE-HARDER DRAW \$3,854

GREENFIELD, Mass., March 6.—The Myrkle-Harder Stock Company played to \$3,854.60 last week at prices ranging from 25 cents to 50 cents. Capacity ruled at every performance and many were turned away. The engagement was played at the Lawler Theatre and the Lawler Brothers, managers of the house, claim to have made a record for a town of this size (17,000 population). The Myrkle-Harder Company has always been a strong attraction here, but its business this year has eclipsed that of all previous seasons.

ACTORS' FATHER DIES

NEWARK, N. J., March 5.—Bryson Lyons, father of Joseph and Clifton Lyons, died from heart failure last Thursday at his home in this city. Joseph, who is known to the stage as Joe Lyonell, is well known in stock and, with his wife, is a member of the Manhattan Players now touring Pennsylvania. Clifton, in vaudeville, has been recently mustered out of the army. The deceased is also survived by his wife, three other sons and a daughter.

LEADING LADY'S PLAY PRODUCED

SAN FRANCISCO, March 5.—"A Stolen Kiss," a play in a prologue and three acts by Evelyn Hamby, leading lady of the Lawrence Stock Company at the Majestic Theatre, was given its first production on Monday by the company.

TWO JOBBING WITH FIELDER

PHILADELPHIA, March 10.—Marjorie Davis and Violet Debeccary are jobbing in "Mother Carey's Chickens," this week's offering of Frank Fielder's Mae Desmond Players at the Orpheum Theatre.

GOES WITH HAMILTON STOCK

HAMILTON, Can., March 10.—Doris Underwood has joined the Savoy Players as second woman and opens with the company next Monday in "What's Your Husband Doing?"

BUHLER SIGNS LLOYD SABINE

PATERSON, N. J., March 7.—Richard Buhler has signed Lloyd Sabine as second man for the Richard Buhler Stock at the Lyceum Theatre.

SELWYN'S BUY LAWRENCE PLAY

Through the Century Play Company, Selwyn & Company have secured a new play by Vincent Lawrence and will place it in rehearsal at once.

DRAMATIC TENT SHOW MGRS. ARE BUSY

PREPARE FOR AN EARLY START

HOUSTON, Tex., March 7.—There is unusual activity here among managers of dramatic stock and repertoire companies going out under canvas, and not only in this city, but in San Antonio and other parts of this State. Letters from Oklahoma, Kansas, Nebraska, Ohio, Indiana, Iowa, Tennessee, Alabama, Louisiana and other States are all to the effect that in managerial circles the belief obtains that the season of 1919 will be one of the best in the history of the dramatic tent show.

As a consequence of this belief and the continuance of mild weather, managers are preparing to send their shows out from two to three weeks earlier than usual this season.

Reports are also to the effect that because of the expected good business there will be a greater number of shows of this kind on the road this season than ever before, and the older shows are being strengthened and brightened in view of the expected increased competition.

Bands and orchestras will be enlarged, a better class of plays will be secured and the standard of players will be raised.

While, as above noted, the activity extends to the middle western States, the shows playing the South will go out first. Among the very first to put the "early worm" theory into practice is Ed. C. Nutt, who opens his show March 15 at Crowley, La. C. W. Park will open in a tent theatre April 1 at New Orleans, La.

The Earl Hawk Show, under the management of Mrs. Earl Hawk, opens April 7 in Tennessee, and the O'Kief and Newport Big Show will open on the same date and play Alabama. The Original Williams stock company, under the management of Elmer Lazone, will also have an early April opening in Alabama.

The J. N. Rentfrow company is doing so well in Houston that it is likely to remain here for some time. But May or June will probably find it troupers through the Lone Star State as usual. The same may be expected of the Colonial stock company, which is due to open March 31 in Weston, W. Va., although it will probably not get far below the Mason and Dixon Line.

The middle west openings generally follow about a month later than those in the South and Eastern Monday will find the first batch of shows taking the road.

On this date the Gordinier Brothers will send out three fully equipped companies, each of which will play old Gordinier territory. Another show to open on Easter will be the Francis Ingraham Show, which will start from Cascade, Ia.

The Shannon stock, the Carlton Guy stock, and the Franklin stock, all open early in May, in Ohio, Indiana and Nebraska, in the order named. While about May 15 the Gerrard stock will open in Missouri.

RANOUS SIGNS MISS TEDRO

CHICAGO, March 8.—Henrietta Tedro has been engaged by Rodney Ranous to play second leads with the North Shore Players Stock Company at the Wilson Avenue Theatre. Pietro Cavallo, the bandmaster, has been especially engaged to direct the orchestra. Business has been exceptionally good. This week the company is playing "Our Wives." Next week's bill is "A Fool There Was." Other plays to follow consecutively are "Mrs. Wiggs of the Cabbage Patch" and "Madame X." Betram Bates has been appointed stage manager.

START 24TH WEEK

PITTSBURGH, Pa., March 7.—The Nellie Booth Stock Company is in its twenty-fourth week at the North Side Kenyon Theatre and is still doing a splendid business. Miss Booth continues presenting her own plays, the current one being "His Tomboy."

Matt McHugh, of the well-known McHugh family, is the most recent addition to the company and is now associated with his mother and sister. The company's roster now stands: J. S. McLaughlin, leading man and director; Wm. M. Crookshank, heavies; G. Ellwood Appell, juveniles; Sam T. Reed, characters; Matt McHugh, general business; Mrs. Edw. McHugh, characters; Kathryn McHugh, ingenue, and Nellie Booth, star.

JOIN HOLYOKE STOCK

HOLYOKE, Mass., March 10.—Edmund Carroll and James F. Ayres have joined the P. F. Shea Stock at the Holyoke Theatre, to play general business. This company has been presenting good bills and drawing good attendance. This week's bill is Little Peggy O'Moore.

BLUNKALL BACK FROM FRANCE

Emery Blunkall returned last week with the Engineer Corps of the 27th Infantry after nearly two years' abroad. Blunkall is among the best second men in the Stock business and has played with many of the leading permanent stock organizations in the country.

MAKES DEBUT IN PATERSON

PATERSON, N. J., March 5.—Ernestine Morley, who has replaced Thais Magrane as leading lady of the Richard Buhler Stock Company at the Lyceum Theatre, made her first appearance with the company on Monday, in "Her Unborn Child," and gave an excellent performance of the heroine.

TOM KANE RECOVERING

Tom Kane, of the Century Play Company, is in the New York Hospital recovering from the injuries received in an automobile accident four weeks ago and hopes to be back at work in two weeks.

ELLERY CLOSED FOR WEEK

YONKERS, N. Y., March 10.—The Ellery Stock Company, at the Warburton Theatre, is laying off this week and the house is being used for a local charity. The stock re-opens next Monday.

CHANGE IN PHILLY STOCK

PHILADELPHIA, March 7.—Ann Hamilton has replaced Emily Calloway as leading lady of the Moe Desmond Players at the Orpheum Theatre, making her first appearance next Monday.

CLOSES COMPANY DURING LENT

Manager J. E. Balfour has closed the Gladys Clark Company and will not re-open till Easter. Meantime, Manager Balfour and wife (Gladys Clark) are in New York.

STOCK ACTOR JOINS ROAD SHOW

RED BANK, N. J., March 8.—Bruno Wick, well known in stock, has joined The Little Pink Devil Company to play the juvenile role, opening here today.

JOINS LOS ANGELES STOCK

LOS ANGELES, Cal., March 7.—Eleanor Woodruff has joined the stock company at the Morosco Theatre as leading lady.

HEADS MORGAN WALLACE STOCK

SIOUX CITY, Ia., March 6.—Corinne Cantwell has joined the Morgan Wallace Stock Company here as leading lady.

CLOSES SHOW FOR TWO WEEKS

Daisy Carleton has closed her company for two weeks and is laying off in New York.

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SHAKESPEARE BEAT THEM

The much heralded efforts of Sammy Shipman to write an original play in four days, and Max Marcin to perform a similar feat in two, recall to mind the fact that our w. k. friend, Billy Shakespeare, was the first high-speed playwright. Without the aid of typewriters—or what is still more important, pretty stenographers, and a swell suite of rooms at an Atlantic City or Palm Beach hotel—he turned out a play in five days just to please a queen.

Shakespeare had read his play of "Henry IV" to Queen Elizabeth, who was particularly pleased with the role of Falstaff and expressed a desire to see the fat knight in a play in which he was the dominating figure. Shakespeare, flattered by the fact that the queen should ask him a favor, set to work and, in five days, was reading to Elizabeth "The Merry Wives of Windsor."

This is probably the first instance where history speaks of a play being rapidly written, although Moliere, Beaumont and Fletcher, Colley Cibber and many other French and English playwrights of the far distant past were known to have turned out plays very rapidly.

Coming down to our own day, Paul Armstrong, on an order from George Tyler, wrote "Alias Jimmy Valentine" in five or six days, founding the piece on one of O. Henry's short stories, of which Liebler and Company had purchased the rights.

Before that, on a wager with Gustav Kerkar, Oscar Hammerstein wrote the words and composed the music of a one-act opera, which he called "The Kohinoor," in less than twenty-four hours, the time limit set by the terms of the wager.

"The Merry Wives of Windsor," the five-day effort of Shakespeare, lives today. Few remember the twenty-four-hour work of Hammerstein, and it is just barely possible that the merit of the contemplated two- and four-day plays of Marcin and Shipman will more nearly approach the Hammerstein one-day play than the five-day work of the Bard of Avon.

However, such effort seems to be well rewarded, even though none of the plays ever receive the attention of a first night audience, for who is there that would not

attempt to write a play in even two or four minutes in exchange for the privilege of spending that length of time in an Atlantic City hotel suite with either a queen or a stenographer? In these days all stenographers are queens. Whether Elizabeth was willing to act as a stenographer under the same circumstances, we don't just know. Maybe Bill did. He was a wise old guy.

THE PASSION PLAY

Year in, year out, some text is chosen from the Bible by an astute dramatist, worked into a modern synopsis dealing with love, manners and other elements that constitute our present-day plays and produced on Broadway, where the Joe LeBlangs reap the benefit, for the most part, from its presentation.

But it has remained for a little town, West Hoboken, N. J., more noted in the past for its proximity to New York than its theatrical activities, to take the most widely known element of the New Testament and, from its text, have a Passion play produced which bids fair to become as widely known in this country as is the one presented in Oberammergau, Germany, every ten years.

The one in West Hoboken is called "Veronica's Veil," and during the last five Lenten Periods has been presented by the clergy and laity of St. Joseph's Roman Catholic Church, under the auspices of the Passionist Order of Priests.

The perspicacious New York managers and producers, however, have let season after season go by without, seemingly, feeling the theatrical or religious urge to present a Passion play, unless it can be said that Flo Ziegfeld or the Shuberts are prompted to their so-called passionate production by their reading of the Bible.

However, considering the success with which the play presented in West Hoboken is meeting, it would not be at all surprising to find some Broadway manager going over there and, after some hurried negotiations with the clergy of St. Joseph's, transplanting the production to the more commodious stage of either the Manhattan or the Lexington Theatre, where the presentation would cause the shekels to come rolling in.

Given the strong guiding touch of a professional producer, the Passion Play, as it is now presented, would become a beautiful production which, supplemented by the strong hold it would have upon religious devotees of all faiths, would play to full houses.

WATSON BEAT THEM

EDITOR N. Y. CLIPPER.

Dear Sir: It's funny to read in papers where Reeves publishes \$8,000 at the Gaiety, Boston, Washington's Birthday Week, and the Bowery Burlesques, Columbia, Chicago, auto week, \$8,574, with fourteen performances and, also, how Barney Girard's show in Baltimore did \$8,900, with Jack Dempsey an added \$1,200 feature.

Why, my Turkey, "Krousemeyer's Alley," at Baltimore, in twelve performances, beat the best above week almost \$1,000. For exact figures I refer you to Buck Sadler or Columbia Circuit. The week was away over \$9,000.

Yours truly,
BILLY WATSON.

TWENTY-FIVE YEARS AGO

Lucille Saunders was with "The Bostonians."

Sharp and Flatt played Keith's Union Square, New York.

"A Little Boy for Sale" was published by M. Witmark & Sons.

Eugene Sandow was under the management of F. Ziegfeld, Jr.

John Grieves produced burlesques at the Howard Atheneum, Boston.

"A Man Among Men" was produced at the Fourteenth Street Theatre, New York, with Wm. Harcourt, Ernest Elton, Alice Fisher, Amelia Bingham, Theodore Babcock and Gussie Hart in the cast.

The Pauline Hall Opera Company played at Harrigan's Theatre, New York, with Miss Hall, Fred Solomon, John Ransome, Henry Rollins, Mark Aborn, Edna Andrews, Josephine Knappe, Eva Davenport, Julie Ring and Richard Golden in the cast.

Answers to Queries

L. W.—Beatrice Allen appeared in "Furs and Frills."

H. H.—"Cabiria" was shown at the Knickerbocker.

F. E. S.—Harry Ashford was with "Aabella and Romance."

E. Q.—George M. Cohan is an American of the Catholic faith.

N. M.—Willis P. Sweatnam was featured in "Excuse Me."

N. I.—"Ben Hur" was produced at Broadway Theatre originally.

W. A. P.—B. F. Keith died on March 28, 1914, at Palm Beach, Fla.

B. D.—Mrs. Fiske was known as Minnie Maddern prior to her marriage.

N. C.—The Cooney Sisters played the Loew time about two years ago.

L. C. A.—"The Tragic Mask" was produced in Boston in November, 1891.

D. Z.—"Little Miss Fortune" was produced by the Erbograph Film Company.

R. E.—"At the News Stand" is the title of Pat Rooney and Marion Bent's old act.

H. N.—Bessie Barriscale was seen in stock prior to going into motion pictures.

G. R. A.—Fred Belasco, the California manager, is the brother of David Belasco.

H. M.—Nat. C. Goodwin played in "Oliver Twist" in New York during February, 1912.

G. G. L.—Hugh Cameron was with "Canary Cottage." He has appeared in vaudeville.

OLD-TIMER.—"The Woman Thou Gavest Me" had its premiere in Boston on April 19, 1917.

B. C.—Comparison between actors is a matter of opinion. It is impossible to give you a definite answer.

O. J.—(1) Norma Talmadge. (2) They are sisters. (3) Constance Talmadge is with the Select. (4) Write to Joseph Schenck.

W. A. D.—This is a theatrical magazine, and we are unable to answer you. Why not write to Jim Corbett, care of The American?

F. Q.—Jane Sylvester was known in real life as Mrs. Jennie Stewart. She was the mother of May Stewart. She died in May, 1917.

J. J. K.—You can address Richard A. Whiting in care of J. H. Remick & Co., No. 219 West Forty-sixth street, New York. He writes for that house.

PLAYGOER.—"The Willow Tree" was written by Harrison Rhodes and J. H. Benrimo. It opened at the Cohan and Harris Theatre on March 5, 1917.

W. A. L.—"Gray Hose Troop" was a five-reel film produced by the Vitagraph about two years ago. It was released on May 7, 1917. Hamlin Garland wrote the story for it. William Welbert was the director. Antonio Moreno was the featured performer.

H. R. T.—A lyric writer seldom, if ever, works on a salary basis. He is paid a royalty on each copy of his music sold, and is usually given a weekly drawing account against his royalties. His earnings depend upon the sales of his songs, but writers of the first class are usually guaranteed that their earnings will not fall below a certain specified sum.

Rialto Rattles

EDDIE CORBETT FURNISHES THIS

Never mind, little gin-mill,
Don't you cry,
You'll be a delicatessen store
Bye and bye.

THEATRICAL MEMORIES NO. 34

What's become of that report that the National Association investigating committee turned in several weeks ago, which was supposed to delve into the causes of the Madison Square Garden Expo. flivver?

SOUNDS REASONABLE

That vaudeville actor who registered a kick against a trained Simian using a name similar to his, last week, evidently doesn't intend that anyone shall make a monkey out of him if he can prevent it.

LEAVE IT TO ALEX

While high-brow societies are bemoaning the fact that there is no money in presenting Greek drama, Alex Pantagis goes right ahead building new theatres, proving, at least, that there is one Greek who can make money out of the drama.

THINGS WORTH HAVING

Stan Stanley's gift of gab.
Olga Petrova's stage presence.
The road rights for a "bed-room" play.
Mystic Clayton's knack of making 'em believe it.

Stuart Barnes' class as a singing monologist.

COINCIDENCE NOTE

When the National Vaudeville Artists get into their new clubhouse the smoking room will be supplied with a new brand of cigars, ranging from ten to fifty cents in price and called "N. V. A.'s." At the same time, it is announced that the N. V. A. smoking room will be the best ventilated room of its kind in the world.

MAYBE HE'D CHANGE HIS OPINION

Freak acts in vaudeville, while exceedingly popular several years ago, seem to be a thing of the past, according to the opinion of a well-known theatrical critic, as expressed in a recent Sunday newspaper article. Wonder if the writer has seen some of those society dancing acts that have been topping bills in the local vaudeville houses this season?

PARDONABLE ERROR

People in the neighborhood of Sixth avenue and Forty-fifth street are fully convinced that the Hippodrome matinee was over at 3 o'clock last Monday afternoon. They're wrong, though. What they took for the Hippodrome getting out was only "Fatty" Arbuckle walking down Sixth avenue looking at the sights after a year's sojourn on the coast.

VAUDEVILLE VETERANS

"Have you anything thin in shirtwaists?" "Yes, but she's just gone out to lunch."

"Who are you, anyway?" "I'm the answer to a maiden's prayer."

"Any fool knows that I'm right." "You know it, don't you?"

"Why did you get drunk in the first place?" "I didn't get drunk in the first place—it was the last place."

"Why did you wear your pajamas to the ball?" "Didn't you tell me to wear evening clothes?"

RIGHT BACK AT HIM

Jack Dunham met a certain small time manager strolling along Broadway with his pet canine the other day.

"That's a fine dog you have there," observed Jack, "What kind is he, anyway?"

Thinking that the inquiry offered a fine opportunity for a witty retort the manager replied:

"Oh, the dog! Why he's half mutt and half actor."

"I see," returned Dunham, without cracking a smile, "there's a bit of both of us in him, then."

BURLESQUE

A. B. C. WHEEL DROPS EIGHT FRANCHISES

WANTS IMPROVED SHOWS

Several surprises were handed out after the meeting of the Board of Directors of the American Burlesque Circuit last Friday, when it was learned that eight of the present franchise holders will be dropped at the close of the present season. These eight are Harry Hart and his "Hello Girls," Simonds and Lakes "Auto Girls," T. W. Dinkin's "Innocent Maids," James E. Cooper's "Trail Hitters" Billy Watson's "Orientals," Mrs. Maurice Jacob's "Jolly Girls," Billy K. Wells' "Mile a Minute Girls," and Maurice Wainstock's "Military Maids."

There are three other shows that have been laid over for consideration, which means that General Manager George E. Peck may decide at any time to drop them also. The number of houses to be added to the circuit next season will probably settle whether or not these shows are to be retained. The shows are Joe Oppenheimer's "Broadway Belles," Frank Lalor's "Aviator Girls" and Strouse and Franklyn's "Pirates." Peck is also holding an application of Jack Singer for a franchise, which will be treated the same as the above three.

The following franchises were issued for the next five years: Max Spiegel's "Social Follies," Charlie Robinson's "Parisian Flirts," Gerhardy and Sullivan's "Mischief Makers," Tom Sullivan's "Monte Carlo Girls," Sim Williams' "Girls from Joyland," Rube Bernstein's "Follies of Pleasure," Sam Levey's "Beauty Revue," Herk, Kelly and Damsel's "Frolics of the Nite," Herk, Kelly and Damsel's "Pacemakers," Jack Reid's "Record Breakers," E. Thomas Beatty's "French Follies," I. H. Herk's "World Beaters" Al. H. Singer's "Grown Up Babies," Harry Thompson's "Pat White Show," Chas. M. Baker's "Tempters," Chas. M. Baker's "Speedway Girls," Lew Talbot's "Lid Lifters," James E. Cooper's "Blue Birds," Burlesque Amusement Company's "Midnight Maidens," Harry Hastings' "Razzle Dazzle Girls," Strouse and Franklyn's "Girl from the Follies," Barney Gerard's "Americans," Peck and Jennings' "High Flyers," Henry P. Dixon's "Dixon's Review," E. Thomas Beatty's "Pennant Winners," Harry Hastings' "Kewpie Dolls" and Sam Howe's show, not named yet.

A number of applications for franchises were not considered on account of reducing the number of houses.

The route for next season was discussed, but had to be put over, as several new houses are under consideration. It is more than likely that there will be but thirty-two weeks next season, as General Manager Peck has announced he will do away with all the one, two and three nighters except one or two weeks.

Great stress was laid, it is said, by the Board of Directors, on the fact that franchise holders must be forced to give satisfactory shows, all of which must be up to the standard set by the circuit. Some of the directors seem to think, it is claimed, that General Manager Peck has been altogether too lenient with show owners the last season and that there were several that did not fill the requirements of the American Burlesque Circuit. General Manager Peck was emphatic in saying that he would hold the shows up to a high pitch next season, without fear, favor, sentiment or friendship.

A resolution was also passed that each franchise holder must submit the name of the manager of next season's show to the Board of Directors by June first and the person selected must meet with the approval of the Circuit before he is engaged, as it is claimed that many shows started

the season all right but were handled badly, due to the incompetency of the manager and went to pieces.

There are now twenty-seven franchises for next season, with four more to be decided upon. The new owners are Peck and Jennings, Harry Hastings and Sam Howe. This will give Hastings two shows on the circuit. He was probably awarded a second show for the reason that his "Razzle Dazzle Show" has been such a decided success at every house it played this season. The list shows that Al. H. Singer has the franchise for the "Grown Up Babies" although there has been no reason given as to why Billy Vail's name has been dropped. It can hardly be because his show was unsatisfactory for, when it was seen around New York recently the stamp of approval was put on it by all who saw it. Vail is also a showman.

Fred Stair also lost his franchise. It was awarded to Rube Bernstein. This was another surprise as it was thought that Stair would hold it on account of his house in Toronto, if for no other reason, and that Bernstein would be awarded a separate franchise for himself.

Neither do managers understand why the "Broadway Belles" was "laid over for consideration" as it was considered to be one of the best laughing shows on the circuit when seen around New York early in the season. It also was about fifth on the wheel last season for gross business on the season.

"Hello Paree," Harry Hart's show, more than pleased at the New York houses this season and the same can be said of several of the other shows that have been dropped.

There are some applicants for franchises who have been disappointed in not getting a show on the circuit. Ben Kahn, owner of the Union Syuare, is one of these. He was told to make an application, it is claimed which he did.

Kahn, it will be remembered, had the Folly Theatre in the Bronx, last season, and made a contract with General Manager Peck to put that house on the American Circuit. For some reason or other, Kahn says, Peck was unable to carry out his part and succeeded in getting Kahn to cancel the contract, with the understanding that he would be granted the first franchise to be had on the American Burlesque Circuit. This promise, Kahn claims, was made him before witnesses. He now states that it is up to Peck to see that he gets the franchise.

SHUBERTS SIGN BARTON

The Shuberts signed Jim Barton last week for three years at his salary of \$500 a week. He will open in the new Winter Garden Show in June.

Barton is now featured with the "Twentieth Century Maids" on the Columbia Circuit. Tillie Barton was also signed for the same company.

GEO. BELFRAGE TO MARRY

TOLEDO, Ohio, Mar. 10.—George Belfrage, manager and owner of the "Hip Hip Hooray Girls," playing the Empire here, and Helen McClain, his prima donna, are to be married in Cincinnati on March 24.

COOPER GOES WITH LEVY

Jimmy Cooper has been discharged from the army and engaged by Sam Levy to work in stock during the summer at the Cadillac, Detroit.

LEAVE FOR HOT SPRINGS

Charlie Baker, Sam Levy and Tom Sullivan left New York Monday for Hot Springs, where they will spend a month resting.

SIGN FOR TORONTO STOCK

Sid and Dolly Winters have been engaged by Fred Stair to open in stock at the Star, Toronto, May 12.

HOLD MANAGER FOR RUNNING LOTTERY

GREW OUT OF "COUNTRY STORE"

Frank Abbott, manager of the Crescent Theatre, Brooklyn, was arrested last week by Detectives Powers and O'Connor of Inspector Coleman's staff, who charged him with conducting a lottery in connection with the burlesque show at the Crescent. Abbott was arraigned in the Adams Street Magistrate's Court, where the case was adjourned to next Friday, Abbott depositing \$500 cash bail for his appearance.

The alleged offense grew out of the "Country Store" which, the police say, was held last Monday night on the stage of the Crescent Theatre following the performance of "Wine, Woman and Song."

Many articles of food were awarded to patrons holding the lucky tickets drawn by two chorus girls. Abbott says that there was no lottery, because the price paid was for regular admission, there being no additional fee charged for the drawing.

The police, in their complaint, charge that the drawing was in violation of Section 1372 of the Penal law.

BRYANT FRANCHISE RENEWED

A regular meeting of the Columbia Amusement Company was held at the offices of the wheel in the Columbia Theatre Building last Friday. All the directors were present except Sam. A. Scribner and Charles Waldron.

One of the important things taken up was the granting of the renewal of Harry Bryant's franchise, to run five years.

Bryant has not decided just what he will do next season, but it is understood he will operate it himself. If this is the case, it will be the first time in a number of years that Bryant has put his own show on the road. His franchise has been operated by Hurtig and Seamon during the last few years.

JOINS "SPEEDWAY GIRLS"

Forest Wyer will open as straight man of the "Speedway Girls" at Wrightstown Thursday. He replaces George Betts. He was a second lieutenant in the army and was discharged recently.

JOINS KAHN STOCK CO.

Mae Dix, soubrette of the "Sliding" Billy Watson Show last season, will open with the Kahn Stock Company, at the Union Square, next Monday. Eva Lewis closes Saturday night.

HAS WOMAN SCENIC ARTIST

Ben Kahn has engaged Mable Beuhl as scenic artist for his Union Square Theatre. Miss Beuhl designs and paints a new set of scenery each week for the burlesque productions he offers.

SUTTON TO PRODUCE SHOW

Brad Sutton has been engaged by Fred Stair to produce his show, which will have a new title, on the American Circuit next season. Sutton will also be the straight man of the company.

FLO DAVIS IS RE-SIGNED

Flo Davis has been signed by James E. Cooper for another season. Miss Davis is soubrette with the "Sightseers."

SIGNED FOR THREE YEARS

Frank Anderson, of the "Speedway Girls," has been signed by Chas. Baker for three years more.

"CHEER UP AMERICA" NEEDS COMEDY TO PUT THE SHOW OVER RIGHT

"Cheer Up America" is at the Columbia this week. The title is a good one and the production compares well with the best we have seen at any burlesque house this season.

But the material, from a comedy standpoint, is far below what patrons of burlesque want. It does not seem to get over. Neither is it the fault of the comedians, as they work hard and get as much as they can from what they have to work with.

We caught part of this show early in the season in the Bronx, and, if recollections serve us right, there was another tramp comedian in it then who is not in it now. One of the other comedians is doubling in both his own and the other part. Why this was done we know not, unless the management wanted to reduce the cast and save a salary.

There are only six principals now on the programme. Lucille Ames is another one missing. This girl is worth her salary for her appearance alone, if nothing else.

Edward Lambert and Leo Hayes are the comedians. Lambert is doing a Hebrew character somewhat different than we usually see. His get-up is that of a prosperous merchant. He is a little fellow who works hard, but the material he has to work with hardly gets the proper results. He is also a good dancer.

Hayes opens up doing an eccentric comedy character and his make-up is funny. He also does a tramp. In this role, he works very hard, but his make-up is a little too dirty. No doubt Hayes does all he can toward putting the show over, but his way of making up this character is a little too low. He is a corking good tumbler and is working harder than we have ever seen him. The boys change to female characters in the second part and later to Oriental costumes.

Jim Hall is doing the straight. He makes a good appearance and dresses neatly. He also does well in the scenes.

Frankie Niblo carries out the soubrette role well and did very well Monday afternoon. Her numbers went over nicely and she did finely in the scenes. Miss Niblo manages to do a lot of acting in all her scenes and uses her shoulders effectively. She also displayed some pretty dresses.

Betty Powers has an excellent voice and renders her numbers pleasingly. She is an attractive blonde, with a shapely form, which she shows to good advantage in several tight-fitting gowns. She reads lines well and has a pleasing personality. Miss Powers' wardrobe was well selected.

Edna Maze, the ingenue, looks well in tights and offered several pretty dresses. Her voice is rather weak when leading numbers, and, at times, she is a little stiff in her work. She does, however, dance gracefully.

Harry Bart and Phil Walsh, while not on the programme, are seen in several scenes to which they do justice.

The Belgian Rose number, while most cleverly rendered by Miss Powers, should be placed further down in the show, as it is on rather early and slows the performance up.

Marie Allen again appears as Miss Shapely this season. Her form is as well moulded as any seen on the stage in some time.

The "questionnaire" bit should be taken out, as the war is over and it is old and out of place.

The "love" bit was well worked up by Hayes, Lambert and Miss Niblo. Miss Niblo's specialty was well received and her four numbers were put over with expression.

The California Trio, working in one in front of a plush drop, went over big when they offered four numbers. The boys have good voices and harmonize nicely. They dress the act neatly.

The "Market Place of Bagdad" was beautifully staged, as were a number of other scenes.

The chorus is composed of a pretty lot of girls, who have been handsomely costumed in expensive gowns.

What the "Cheer Up America" wants is material to make the audiences laugh. As it stands now, it is more of a musical comedy show, than a burlesque offering.—Sim.

BOWEN REPLACES DAWSON

HARTFORD, Conn., March 10.—Harry Bowen has joined the "Behman Show," doing the principal comedy. He replaces Eli Dawson, who has resigned to take up vaudeville bookings. Dawson will close Saturday night in this city.

BEATRICE HARLOWE OUT OF CAST

PITTSBURGH, Pa., Mar. 8.—Beatrice Harlowe, of the Billy Watson Beef Trust Company, was taken ill here yesterday and was unable to appear in her part at the Gayety.

CAPRICE JOINS "OH, GIRL!"

TOLEDO, O., March 7.—Caprice joined Pete Clark's "Oh Girl" Company at the Empire Theatre here this week.

MELODY LANE

JOE McCARTHY OUT OF PUBLISHING BUSINESS

Fred Fisher Pays \$70,000 for Holdings of His Former Partner in the McCarthy & Fisher Company

Fred Fisher, the songwriter and composer, one of the founders of the music publishing house of McCarthy & Fisher, has purchased the entire interest of Joe McCarthy, his former songwriting partner, who retired from the company last week.

Fisher and McCarthy were songwriting partners for a number of years, but the music publishing company which bears their name is barely two years old, and in that short space of time has met with such success that McCarthy was able to ask and receive a record-breaking price for his holdings in the company. In the final settlement, which was made last week, he received \$70,000, for which he turned over his stock in the concern and all interest in his compositions published by the McCarthy & Fisher Co.

The business will continue with Fred Fisher at its head and George Friedman, who has been connected with the firm almost from the day of its inception, and who has figured prominently in its success, as general manager.

Business differences arising over the production "Oh, Look!" the lyrics of which were written by McCarthy were largely responsible for the withdrawal of McCarthy, who is devoting considerable time to production writing. Two musical shows which, it is said, he hopes to have completed by fall are to have Broadway presentations, and he may figure in the producing end.

The McCarthy & Fisher business at present is in a remarkably prosperous condition, and in addition to having in its catalogue one of the biggest selling high-priced numbers of the season is having a great run on its popular publications.

JEROME SONG IN CAHILL ACT

William Jerome has a new novelty song which Marie Cahill is featuring in connection with her new vaudeville offering. The song is called "Bon-Bon Buddies Here They Come" and will be heard for the first time in New York at the Palace Theatre next week when Miss Cahill will show her new act.

CARROLL PLACES TWO SHOWS

Harry Carroll is writing the music for two new musical shows which the Shuberts have accepted. One of the pieces is intended for the summer attraction at the 44th Street Theatre. Harold Atteridge is supplying the book and lyrics.

SOPHIE TUCKER HAS NEW HIT

Sophie Tucker at Reisenweber's has a new song hit in the Eugene West and Joe Gold novelty number "I Want a Syncopated Tune." The song is one of the late releases from the Chas. K. Harris house.

"MOTHER LOVE" SCORES HIT

"Mother Love," a new song by Joe Gold and Eugene West, is being featured by Lillian Herlelein, who is scoring a big success with the clever number. It is a recent release in the Chas. K. Harris catalog.

DREYFUS GOING TO CALIFORNIA

Max Dreyfus, of the T. B. Harms & Francis, Day & Hunter Co., is leaving next week for California. The trip is in the nature of a vacation, the first Mr. Dreyfus has taken in years.

DUNCAN SISTERS SING NEW SONG

The Duncan Sisters at the Palace this week scored a hit of big proportions with the new Harry Von Tilzer song "Someone Is Waiting for Someone."

COHAN GETS BIG TRIBUTE

If George M. Cohan had not received \$25,000 for his song "Over There" he doubtless would have felt highly repaid for its writing after hearing of President Wilson's remarkable tribute to the number at the big meeting at the Metropolitan Opera House just prior to the President's sailing for France.

The band had just finished playing the strains of the inspiring number when the President arose and prefaced his remarks by a remarkable tribute to the song ending by saying he was on the eve of his departure, and would not return until it was "over, over there."

It is doubtful if any song written in years has received the praise from people in all stations of life that has been accorded the Cohan war number. It has been sung and played the world over, has been the subject of hundreds of newspaper and magazine articles, has broken scores of sales records and in addition brought the writer, when he decided to sell it, a check for \$25,000.

ARONSON BENEFIT NETS \$5,000

The benefit given at the Astor Theatre on Sunday night to raise funds for the elderly sisters of the late Rudolph Aronson, the composer, was a big success and netted over \$5,000.

The Composers' Fund of America has charge of the affair and scores of the best known writers and managers were present. The royalties of Mr. Aronson's last composition, "The Victory March," were auctioned off and Ed Wynn won them with a bid of \$350, but waived his claim to the royalties in favor of the sisters. The march was played by the orchestra with John Philip Sousa, and Herbert Waterous and a group of soldiers sang it from a box.

AMERICAN SONG TITLES IN DEMAND

American song titles are in big demand in England just now, according to the advertising of the new Ambassadors Theatre production, "U. S.," in which Miss Lee White and Clay Smith, the American songwriter, are appearing. The music of the piece is advertised as having been written by Clay Smith, R. P. Weston and Bert Lee and a few of the song titles are "The Meaning of U. S. A." "School Days" and "I Sent My Wife to the Thousand Isles."

CLARENCE GASKILL IS BACK

Clarence Gaskill, the songwriter, composer of "As You Were," the overseas song hit, is back in the United States. He was wounded at Verdun while serving with the 311th New York Band. He is now at Camp Dix and expects to be mustered out of the service in a few days.

MAY WEST SINGS HARRIS SONG

May West, of the Arthur Hammerstein "Sometime" company, appeared at the Winter Garden last Sunday night and scored a hit of big proportions with the new Harris song, "Ze Yankee Boys Have Made a Wild French Baby Out of Me."

MIDGETS SING NAVY SONG

Singers' Midgets now appearing over the Loew Circuit are successfully featuring Ira Schurter's song "The Navy Took Them Over and the Navy Will Bring Them Back."

ABE OLMAN IN NEW YORK

Abe Olman, writer of "Oh! Johnny, Oh!" "Johnny's in Town," and other popular songs, is spending the week in New York.

EHRLICH HAS NEW SONG

Sam Ehrlich has placed a new song called "Frenchy Come to Yankee Land" with the Broadway Music Company.

JACK CARROLL WITH STASNY

Jack Carroll has joined the professional staff of the A. J. Stasny Company.

NOVELTY SONGS LEAD ALL IN POPULARITY

End of the War and Dry Period Responsible for Sudden Turn to the Songs of Comedy

The end of the war, which put the songs of conflict completely out of the running and caused an almost complete revision of the catalogues of the publishers of popular music, seems responsible for the sudden switch to numbers in which comedy is the principal element.

At first the ballads had the call, but the feeling of universal gladness which swept the world as soon as the ending of the war was fully realized, has made all America a land of smiles and with this feeling has come a great call for songs of comedy, songs which make audiences laugh.

Closely following the war's end the fact that within a few months all the United States will be completely dry, as far as alcoholic beverages are concerned, is another cause for mirth and the songs of mirth on the subject are having all the call. Whether the coming dry period will be a blessing or detriment to the country at large, the average person looks upon it as a big joke at the expense of the government and the public at large seemingly on the lookout for something to laugh at has accepted it as the best joke of all. Scores of prohibition songs are heard every week in all the big time houses and are invariably greeted with howls of laughter. From these it is but a step to novelty comedy numbers on other subjects and performers quickly sensing the fact that audiences are now anxious to laugh are introducing them in great number. Acts that up to a month or so ago never thought of singing comedy number are now introducing them in great number, and the applause which greets a clever lyric is a guarantee that for some time to come this type of song will hold its own against all comers.

BERLIN MAY SIGN THIS WEEK

Negotiations between Irving Berlin, songwriter and composer, and one of the big music publishing houses have progressed so far that contracts will doubtless be signed this week.

Berlin, who for a time seriously considered going into the publishing business, is said to have been convinced that his future would be far better with one of the big houses than heading his own publishing company.

Berlin doubtless would have allied himself with one of the big houses weeks ago, were it not for the fact that he desired to split up his catalog, placing the popular numbers with a house featuring this type of composition and his operatic compositions with one of the production firms.

This idea, while possibly a good one, met with slight encouragement from the publishers, each one of whom, in bidding for Berlin's services, insisted upon controlling his entire catalog of both popular and operatic compositions.

EUROPE PLACING SONGS

Lt. James Europe, founder and director of the famous jazz band which had all musical France talking, has since his return from abroad written a number of songs which he has placed with the local publishers.

The band on Sunday next commences a world tour and will be heard in all the big cities of the United States before sailing for England. The first concert will be given at the Metropolitan Opera House on Sunday afternoon, and will be for soldiers and sailors who will be admitted free.

MAX SILVER IS ILL

Max Silver, manager of the Gilbert & Friedland Co., is confined to his home with a severe cold.

"MABEL'S ROOM" SCORES AGAIN

Haig and Lockett are presenting a headline act that is exceptional. At Keith's Boston last week they scored a big success, followed by a similar experience at Shea's Buffalo, and will doubtless repeat it at the Palace, when they reach New York shortly.

Among their biggest hits is the sure laugh-getter, "Up in Mabel's Room," the comedy song published by M. Witmark & Sons.

NEW PROHIBITION SONG READY

McCarthy & Fisher have released a new comedy prohibition song which is catching on wonderfully. It is entitled, "You Can't Have the Key to My Cellar," and is being featured by a score or more of novelty song singers.

NAT MORTON AT PABST'S

Nat Morton who has received several offers to appear in burlesque and Broadway musical productions has been engaged at Pabst's 125th street for the balance of the season.

LEO EDWARDS WELL AGAIN

Leo Edwards, who has been confined to his home for the past two weeks on account of illness, is back at his desk in the high class department of the McCarthy & Fisher Co.

HERMAN KLEIN WITH FEIST

Herman Klein, who received his discharge from the navy recently, joined the Leo Feist Inc. staff this week. He has been engaged as secretary to Phil Kornheiser.

"FRIENDS" IS NEW SONG

Leo Feist, Inc., has recently released a new song called "Friends." It is of the "mother" type, and is by Howard Johnson, Joe Santley and George W. Meyer.

NEWMAN SELLING UNDERWEAR

Harry Newman, for years a traveling music salesman, is now in the mercantile field. He is traveling in the Middle West for a big wholesale underwear house.

BORNSTEIN BACK ON THE ROAD

Ben Bornstein, of the Harry Von Tilzer Music Co., who was suddenly called home on account of the severe illness of his mother, is back on the road again.

BEHR TUNES IN NEW ACT

Allen Behr has furnished several novelty tunes and lyrics for the new South and Haynes act which will be seen in New York sometime this month.

REHAUSER WITH McCANE ACT

John W. Rehauser, well known in music publishing circles, is musical director for Mabel McCane, during her present vaudeville tour.

A. J. STASNY IN CHICAGO

A. J. Stasny is in Chicago directing a big publicity campaign which he is launching in connection with some new publications.

GITZ-RICE AT PALM BEACH

Lt. Gitz-Rice, the Canadian soldier songwriter, is spending a two weeks' vacation at Palm Beach, Fla.

KORNHEISER OUT OF NAVY

Al. Kornheiser received his discharge from the navy last week and is back with the Century Music Co.

CLARKE OUT OF FEIST'S

Grant Clarke, the lyric writer, is no longer a member of the composing staff of Leo Feist, Inc.

BIG PUBLICITY FOR

September 4, 1918



NEW YORK, SEPTEMBER 4, 1918

BIG PUBLICITY FOR SINGING ACTORS

Music Publishers Who Are Using National Advertising Mediums Present Great Opportunity for Singers

Popular music publishers, who, during the past few years, have become national advertisers, are putting the singing actor in a position whereby he can obtain publicity of the most valuable kind and at the same time place himself in line for rapid promotion in his work at an increased salary, and all without incurring a penny of expense.

Whenever a publisher launches a national advertising campaign, his first move is to inform the retail music dealer of the fact. He impresses upon him the value of displaying copies of the songs advertised in his show windows in order that the readers of the advertisements may have the fact that they are on sale in his particular town, constantly before him. In this way the advertisements become productive and both publisher and dealer profit.

Now, here is where the singing actor comes in, and a little time given to the following up of these campaigns will add greatly to his value to the theatre in which he is appearing, in addition to giving him publicity of a valuable kind.

By reading in advance the announcements of these ads. in the theatrical papers he will learn just what songs are to be featured, and can readily see if his bookings carry him into the territory to be covered.

If so, and he happens to be singing one or more of the numbers advertised, a call at the store, usually in the main street, where the music is sold, and the giving of the information as to where he is appearing and the songs being used, will enable the store manager to easily arrange some valuable publicity.

A streamer across the window announcing that the singer is appearing at a certain theatre featuring these songs can easily be arranged as the retail stores have already learned the sales value of having their customers hear the songs rendered from the stage by artists of standing and reputation.

Simple as this may appear to be, its value to the singer is great. Those who have had the foresight to co-operate with the dealers have discovered in the towns where it was done that, not only was their act received far better than in other places, but an enthusiastic reception invariably greeted their appearance on the stage.

The engagement of the actor is usually exceptionally pleasant in instances of this sort, for surely no manager exists that does not feel pleasantly toward one who is doing his bit to help increase his theatre's attendance figures.

Reaching An Audience At A Cost of Boosting

There never was a time when population when Feist had so many song-hits to methi much real cold cash in a single advertising

Feist's 1919 advertising is on—it landed with a bang that震es the Country. Not one magazine but FIVE will carry the big ad. a few but EIGHTEEN million readers will see it! Not one thousand thousand dollars are behind it. Be ready!

It costs many thousands of dollars more. But it means money to you, and the Feist slogan "You can't go Wrong with an artist

"JA-DA JA-DA" and "

"Ja-Da," the jazziest jazz song ever jazzed, composed by that of Navy known as Bob Carleton—sung all over that part of the world United States. "Ja-Da," with its peculiar, tantalizing dance-song body, a big favorite wherever there's life and music.

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ur new branch Office to where you are, or to save time and get immediate action, you can obtain copies at small cost at any music store or
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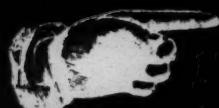
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IT!

SURE FIRE HIT!

Anything Is Nice If It Comes From Dixieland *

By the writers of "Everything Is Peaches Down In Georgia" By GRANT CLARKE
GEO. W. MEYER and MILTON AGER

Will ready

Jazz tempo (Not too fast)

you will no-tice that the bird-ies in the sky, To the south will al-ways
is a gar-den far a-way from snow and ice, It's a per-fect Par-a-

It's a land of sunshine, And the on-ly place a
Ev'-ry- bo-dy loves it, 'Cause they know about it's
For you and With open- me. s
arms.

Ev'-ry winter
Dix-ie, Dix-ie.

Now per-haps you're won-der-ing why, ev'-ry-thing nice,
-dise, And the home of ev'-ry-thing nice,

real wise bird should be, There's a lot of good things wait-ing there,

ma - ny diff- rent charms, Like a moth-er she will welcome you,

CHORUS Just to make our clothes the cot-ton grows in dear old Ala- bam, Each

hun-gry mouth looks to the south for sweet Vir-gin-ia Ham, from Ten-nes-see comes

mel-o - dy that's played by ev'-ry band,

Oh, Ma-ry - land, Lou - i-si - an - a sugar is sweet-er than the rose, Just

thank old Car - o - lin - a, that's where Bull Dur - ham grows, If you're dream-ing of a

girl to love that's the place to win her hand, Take my ad-vice, An -

thing is nice if it comes from Dix - ie - land. Just to and.

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12

Better
Than
"Every-
thing is
Peaches
Down in
Georgia"
and by
the Same
Writers

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* Go in and hear the Phonograph Record or Player Roll of this song. Both are great.
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FOREIGN NEWS

FINED FOR CRUELTY TO DOG

LONDON, Eng., March 8.—In the Westminster Police Court, George Spink, known to the stage as Dandy George, was recently fined \$50 and \$10 costs for cruelty to one of his performing dogs.

The complaint was made by the National Canine Defence League, which charged that Spink had been performing at Hitchin's and, about 8 o'clock on the morning of January 19th, put the dog into a box and left by rail for King's Cross. When he arrived at the latter place, Spink sent the dog, together with his baggage, across London to Victoria Station. The box containing the dog remained on the open platform until 9 o'clock the following day, when it was taken to Dover where the defendant was to perform in the evening.

Three hours later Spink took the dog out of the box, the animal having been confined for twenty-eight hours.

Henri Pierron, for the League, contended that it was a cruel act and caused the dog unnecessary suffering. The Court sustained the contention and fined Spink as above related.

MANAGERS AWARDED \$105

LONDON, Eng., March 7.—In the Norwich County Court, Bostock and Fitt, lessees of the Royal and Hippodrome, Norwich, were recently awarded \$105 damages with costs for breach of contract from J. J. Payne Seddon. The action was the result of the defendant's failure to supply special scenery for his attraction "When Eliza Comes to Stay."

At the previous Court Seddon sued to recover \$165 from Messers. Bostock and Fitt, which had been deducted from his share of the takings because special scenery had not been provided. Seddon contended that under the contract Bostock and Fitt were to supply stock scenery, and that stock scenery was called for and used. Judge Mulligan, K. C., gave judgment for Seddon, but allowed stay of exception in order that Bostock and Fitt should bring an action for damages.

Gerald Dodson, for plaintiffs, said that they claimed \$150. The Court held there had been a breach of contract and rendered a judgment for the plaintiffs as above.

WON'T PAY \$3.75 FOR SEAT

LONDON, Eng., March 7.—The \$3.75 stall has proved a failure. Grossmith & Laurillard tried the experiment a few weeks ago when they raised the price of seats at the Kingslong Theatre for the production of "Oh! Joy," but have been forced to lower it to its old level. C. B. Cochran had the same experience when he attempted the same thing at one of his theatres.

ANTI-SWEET ORDER REVOKED

LONDON, Eng., March 5.—The Anti-Sweet Order, which prohibited the sale of candies in places of amusement, has been revoked by the Food Controller and this is the first week that the theatregoer, fond of sweets, has been able to buy them in a playhouse.

TO BUILD A \$150,000 THEATRE

LONDON, Eng., March 6.—Twickenham is to have a new variety theatre to cost \$150,000 without the cost of the ground. Plans have been submitted to the Town Council which call for a theatre on a site covering 18,000 square feet. The house will have a seating capacity of 1,200.

SOHLKE TO STAGE STOLL REVUE

LONDON, Eng., March 6.—By an arrangement reached between Oswald Stoll and Wylie and Tate, Gus Sohlke is to stage the next revue Stoll will present at the Alhambra when a successor for "The Bing Boys on Broadway" is needed.

DE COURVILLE AFTER CHAPLIN

LONDON, Eng., March 7.—Albert de Courville has offered Charlie Chaplin \$5,000 a week to appear at the London Hippodrome. The movie star has given no decision, but is considering the proposition.

STAGE HANDS GET INCREASE

LONDON, England, March 8.—An all round wage increase for stage hands and house staffs employed in variety theatres in the metropolitan area was secured by the new Award just signed by Sir George Askwith.

Last November, the National Association of Theatrical Employees gave notice that it would terminate the Award of 1917. The managers contested the right of the N. A. T. E. to terminate the Award, and appealed to Sir George Askwith. A joint committee to discuss the question was finally agreed upon, and after a series of meetings at the Alhambra, a new agreement was arrived at in place of the old Award. At Mr. Stoll's suggestion, the terms of the agreement were embodied in a new Award, copies of which will be ready for distribution by the end of this week. The new Award becomes operative as and from December 9, 1918. Apart from the substantial increases in wages, undoubtedly the greatest advantage accruing to the N. A. T. E. as the result of the recent negotiations, is the agreement of the managers to employ only members of the association. The new rates under this Award are as follows: The minimum of \$13.75 for a week of 57 hours for stage managers, electricians in charge and bioscope operators, engineer in charge of plant, master carpenter, etc., is now raised to \$16.25 per week for the same number of hours. The rates for "aymen" are increased from 22 cents to 25 cents per hour, while performance rates for stage staff are now \$1.00 a night, as against 87 cents, and 75 cents for matinees, with an increase of 12 cents per performance for leading flymen. Under the old agreement, flymen and general stage staff electricians' assistants and property assistants were on a weekly basis of \$9.37 per week of 57 hours; they will now receive as "show" money on the basis of six shows at \$1.00; \$6.00 a week in addition to \$6.00 weekly for "day" work. Front of house staff receive 87 cents a night as against 75 cents and 75 cents for matinees as against 62 cents, or, where doing day work in addition \$11.25, as against \$9.37. Box office managers are raised from \$8.75 to \$10.50, while the wardrobe mistress is increased from \$8.75 to \$10. Firemen and hall keepers now receive \$11.25 and \$10, respectively, as against \$9.37 and \$8.75, and a minimum salary of \$12.50 is fixed in respect to refreshment departments.

MAETERLINCK MARRIES ACTRESS

NICE, France, March 7.—Following his divorce from Georgette Le Blanc five weeks ago, Maurice Maeterlinck, the poet-dramatist, was married in a village, twelve miles away, to Renee Dahon, an actress well known in Paris. The marriage follows a romance of eight years' duration. The ceremony took place at Chauteau Neuf de Contes and only four people were present to witness the affair, which was managed with great secrecy.

BOLSHEVIKI HONOR SINGER

VLADIVOSTOK, Jan. 10.—The title of People's Artist has been conferred upon M. Shaliapin, a Russian singer, by the Soviet of Comisars from the northern district of communes. The vocal artist was said to have been shot by the Bolsheviks several weeks ago. The news of his being honored comes from the Skaya Pravda, the Bolshevik Petrograd newspaper.

LONDON TO SEE "TIGER TIGER"

LONDON, Eng., March 8.—Doris Keane is reported to be making plans to have "Tiger Tiger," in which Frances Starr is now scoring a success in New York produced here, with herself in the role played by Miss Starr.

BOSTOCK BUYS THEATRE

LONDON, England, March 6.—E. H. Bostock, of Glasgow, has bought the Paisley Theatre from J. H. Savile, and takes possession of the house May 1.

CHICAGO NEWS

ADELE RITCHIE HELD FOR BEATING POLICE WOMAN

Officer Says Actress Also Made Doorman at Studebaker Theatre Help Hold Her When She Went to Serve Summons

—Thrown into Alley, She Says

If Guy Bates Post was around to see the beating his wife, Adele Ritchie, is alleged to have given to one of Chicago's police women last week, it is probable that he will speak to his better half with great deference hereafter, for, judging by the reports, she is a match for Jess Willard.

The trouble came about when Miss Anna M. O'Donahue, a police woman attached to the Municipal Court, went to the Studebaker Theatre, where Miss Ritchie is playing with her husband, to serve the wife of the star with a summons. When Miss O'Donahue had served the papers, Miss Ritchie is alleged to have said, "Oh" and then slammed, bit, scratched and struck her, besides calling to the theatre doorman not to allow the court bailiff out of the stage door. The doorman, Miss O'Donahue said, then held her while the actress beat her. Then, suddenly, the bailiff found herself in the theatre alley

with her hat tipped to the side and bruised, not only in body, but in feelings and deeply humiliated.

Following the battle, Miss O'Donahue appeared before Judge Graham and swore out a warrant for the arrest of the actress. Two big detectives went with her and served the notice this time. Miss Ritchie was arraigned, but the case has been postponed until late next week. Later, the detectives arrested the doorman, John Campbell, on warrants charging him with assault and "hindering the service of papers." Miss Ritchie was charged with resisting an officer and assault.

On Saturday morning, Miss O'Donahue filed suit against the actress for \$100, claiming that much in damages to her personal wearing apparel. The bailiff claims that her gown was torn and her hat ruined by the battle.

JACK COOK CONVICTED

J. Norman Cook, known professionally as Jack Cook, was found guilty Friday morning of manslaughter. The jury was out three hours and a half before it rendered its verdict. Judge Kersten will sentence Cook sometime this week.

The sentence will carry from one to fourteen years at Joliet. Cook's conviction came as a shock to his many professional friends who held the greatest confidence that he would be freed from the charge of murder. Everett Jennings, council for the convicted man, will ask for a new trial.

RIALTO TO RUN A FILM

The Rialto Theatre, which has not played motion pictures since it opened, announces that, starting with this week, a motion picture comedy will be intermingled with its nine vaudeville acts. McVicker's has always used motion pictures for a "chaser," and it is thought the Rialto will adopt the same tactics.

TO BUILD NEW VAUDEVILLE HOUSE

A bond issue has been written here by C. C. Mitchell and Company for \$385,000 for the erection of a vaudeville theatre on the corner of Sixty-third and Union Avenues. The building, it is said, will cost in the neighborhood of \$750,000. Plans for the building are being prepared by architect Walter W. Ahlschlager.

DANCE BETWEEN ACTS

Between the acts of "The Overseas' Revue," at the Playhouse, the orchestra now plays jazzified tunes in the foyer of the theatre. The patrons are invited to dance. The novelty is catching on and it is thought that other theatres will adopt the plan.

TO RAZE GRAND PACIFIC

The Grand Pacific Hotel, the home of vaudeville, musical comedy, circus and carnival people for a score of years, is soon to be razed and a modern skyscraper erected upon the site. It was erected in 1870.

FRAZEE HAS NEW MANAGER

Dan L. Martin has been appointed manager for H. H. Frazee's "Thirty Days" now playing an engagement at the Cort Theatre. The play has been billed as "A Thousand Eyes," but the new title was substituted at the last moment.

STEVENS GOES TO SPRINGS

Ashton Stevens, dramatic editor of the *Herald-Examiner*, has gone to Hot Springs, Ark. for a short rest.

WANT TO EXTEND LEASE

Elliott, Comstock and Gest, lessees of the La Salle Opera House, are negotiating for an extension of their lease of that house. Their present claim expires next year and they seek to take possession of the house until 1925. If it is found impossible to retain the La Salle, the firm will endeavor to complete negotiations, now under way, looking to the erection of a new house in the heart of the theatrical district, presumably on the old Inter-Ocean Building property. It is said that the latter deal can be effected advantageously and that the new house may be built even if the firm succeeds in extending its lease on the La Salle Opera House until 1925.

GIVE DINNER TO DR. THOREK

Monday night, in the Crystal Room of the Hotel Sherman, 200 men and women prominent in theatricals and private life, gathered for a reception and dinner in honor of the birthday of Dr. Max Thorek, president and surgeon-in-chief of the American Theatrical Hospital. Mrs. Thorek arranged the dinner and the list of those invited included some of the most prominent people of the city. Thomas J. Johnson, attorney, was toastmaster and, among those who responded were Judge Charles N. Goodnow, Judge John P. McGoorty, Judge Joseph Sabbath, Aaron J. Jones, Claude S. Humphrey and others. Dr. Thorek has reached his thirty-eighth year.

HELD IN FILM CASE

Walter L. Herdien, former president of the American Commercial Film Company of Delaware, now defunct, was held to the grand jury in bonds of \$2,500 on a charge of operating a confidence game by Judge Frank Graham on Saturday. Herdien was accused by E. W. Gerstel of misrepresenting the assets of his concern at the time of the sale of \$1,000 of stock.

THEATRICAL CAFE CLOSES

"The Tap Room," one of the most noted of theatrical cafes, closed its doors last Tuesday night. Al Starkey, proprietor of the place, will hereafter devote his entire time to his New Shakespeare Theatre, which he is conducting in partnership with H. E. Kramer. The Shakespeare is playing a policy vaudeville and feature pictures.

STATELAKE TO OPEN MAR. 25th

The new Statelake Theatre, the handsomest in the United States, will have its dedication March 25th. Sam Meyers, the manager, is now engaging his staff.

IF Found You

The Charming
Waltz Ballad

Gilbert & Friedland's
Biggest Success

Gilbert & Friedland, Inc.
232 W. 46 St. ~ Grand Opera House.
New York. Chicago.

Maxwell Silver, Gen. Mgr.

OWEN McGIVNEY

THE DISTINGUISHED PROTEAN ACTOR, in
"BILL SIKES"

This Week (March 10th) Alhambra—Riverside, Palace, etc., to Follow.
Featured in the Principal Keith Theatres

TOM O'CONNELL
Character Comedian and Dancer
In Vaudeville

BILLY HIBBITT AND MALLE EDDIE
"Two Southern Boys"
MATERIAL BY ANDY RICE DIRECTION—MAX GORDON

PLESS AND RECTOR
The Original Aerial Equilibrists
DIRECTION—MAX OBERNDORF

BILLY HOWARD & LEWIS ARTHUR
In "DO YOU LIKE ME?"
DIRECTION—MAYER JONES

A. JOLSON is in Palm Beach.

Sidonie Espero is ill with influenza.

Chas. Cornell's revue opened at Gallagher's Monday night.

Madge Lessing arrived in New York from London last week.

Josephine Drake has joined "A Sleepless Night" at the Bijou.

Eileen Cotty has succeeded Emilie Lea in "Good Morning, Judge."

Walter Hast has purchased the Australian rights to "Penny Wise."

Marcelle Rousillon has rejoined Ethel Barrymore in "The Off Chance."

Max Herzberg is out of the navy and back with the Strand Orchestra.

Marie Dressler is ill from pneumonia, which developed from influenza.

Madeline King has been engaged for a role in a new Shubert production.

Dexter Fellows will be the advance man for Lieut. Jim Europe's Jazz Band.

Ernest Hare has been added to the cast of "Sinbad" at the Forty-fourth Street.

Frank Gaby, the ventriloquist, is having a new act written by James Madison.

William Williams has in rehearsal a song and dance act with two people in it.

Miriam Sears has joined Lou Tellegen's "Blind Youth" Company as leading lady.

Bert and Betty Wheeler have made arrangements to go to England this summer.

Edgar Smith has been engaged by the Messrs. Shubert to stage a new musical play.

Robert Stevens, brother of Emily Stevens, has joined "The Invisible Foe" Company.

George W. Metzel, manager of the Penn Theatre, Philadelphia, lost his mother last week.

Winifred Marshall will sing the title role in "Patience," at the Park Theatre on Mar. 18.

Oliver Morosco has engaged Amelia Garner to replace Ida Darling in "Please Get Married."

George Anderson, the husband of Fritzi Scheff, returned with the 27th Division last week.

Alison Bradshaw took the place of Rae Selwyn in "The Crowded Hour" last Thursday.

The Three Burke Sisters have closed until April when they will open on Pantages time.

Evan Burrows Fontaine, classic dancer, has been signed by Flo. Ziegfeld, Jr., for next season.

Edgar Selwyn will address the Theatre Club at its meeting on Mar. 28, in the Hotel Astor.

Harry Sharrock was compelled to cancel some vaudeville time last week to undergo an operation.

Helen Byron is in the St. Elizabeth Hospital, where she underwent an operation this week.

Carl Cochems has been engaged by Shaw-Johnstone to sing in their first production "Sunshine."

Charles Leonard Fletcher has retired from the stage after being connected with it for twenty years.

ABOUT YOU! AND YOU!! AND YOU!!!

Rita Walker has returned from France, where she has been providing entertainment for the soldiers.

Samuel Hoffenstein, of the A. H. Woods offices, left for Ft. Worth last week, accompanied by his wife.

Carl Anthony and Bernard Craney have been signed by Thomas E. Dixon for "The Invisible Foe" Company.

Sol Leslie has been mustered out of the army and is back in Leo Leslie's office in the Putnam Building.

Albert Wetzel has been mustered out of the Army and is now with Jack Levy in the Columbia Theatre building.

The Hadji Ambark Troupe of Acrobats will not be with Ringling Circus this year, as they are booked on Poli time.

Julia Bruns has been engaged for the London company of "Business Before Pleasure," and will sail March 19.

Ted Reilly, the vaudeville producer, was married last week to Lillian McCuen, a dancer and singer, in Philadelphia.

Charles Williams has an act with four people, two men and two women, in rehearsal. It is a song and dance act.

Jeanette Duprez has a new girl act, with four principals and a chorus of six. It opened on the Poli time Monday.

Maurice Burkhardt was taken ill last week while playing at the Temple, Detroit, and was replaced by Albert Von Tilzer.

Arthur Oller, treasurer of "Good Morning, Judge," has become an American citizen. He was formerly a British subject.

Eddie Conrad, treasurer for Al. G. Fields, is off on a business trip and Charles Schaffer is substituting for him.

Hugh Lambie, magician, is operating a fruit farm in British Columbia, but intends to return to the stage this spring.

Montagu Love has left the pictures to return to the spoken drama, and last Monday replaced Charles Millward in "The Net."

J. J. Farrell, Edward Cullen, John Sumner and Carol Rutter have signed with Augustus Pitou for the May Robson Company.

George A. Newton has been discharged from the American Theatrical Hospital, Chicago, fully recovered from his recent illness.

Ernest Hare is taking the place left vacant in "Sinbad" by Al. Jolson, who is taking a vacation and is at present in Palm Beach.

Walter Windsor is rehearsing his vaudeville act, "A Trip Around the World." The act employs fifteen people and a five-piece jazz band.

Arthur Buckner was married last week to his private secretary, Dorothy Roberts. They were sweethearts since the age of fourteen.

William Rock and Frances White go into the "Ziegfeld Midnight Frolic" for one week next Monday night, before leaving for London.

Ruth Dwyer, a dancer in the "Fiddlers Three" company, has left a Chicago hospital following her complete recovery from a serious operation.

Livingston Platt is designing the settings for "Sakuntala," the Hindu drama, to be given by the management of the Greenwich Theatre.

Lieut. Charles A. Lee, formerly dramatic director at Camp Devens, has been assigned to the National Army Cantonment at Camp Sherman, Ohio.

La Monte Oppenheim, now appearing in motion pictures, is having an act written by Sam Morris and intends to present it in vaudeville shortly.

Charles Haase, of Haase and McGuire, blackface and Dutch comedians, is on the road to recovery at the American Theatrical Hospital, Chicago.

Louise Joyce, who was in the "Rock-a-Bye Baby" show, has been engaged for a part in Irwin Rosen's new musical act called "Too Many Wives."

Forrest Winant has succeeded Conway Tearle as leading man in the rehearsals of "Our Pleasant Sins" and opens with the show in Baltimore, Monday.

Florence Dupont, a member of the "Bewery Burlesquers," has decided to remain at the American Theatrical Hospital, Chicago, another week.

Berk and White, the former once of the team of Berk and Broderick, and the latter a brother of Sam White, of White and Clayton, have a new act.

Princess Violet, who in private life is Mrs. Thomas B. Vollmer, is convalescing after her recent illness at the American Theatrical Hospital in Chicago.

Thomas Keenan has been presented with a new comet with his name engraved on it by the rest of the Hippodrome Company, to replace one stolen from him.

Henry Clive, formerly on the vaudeville stage, has signed a contract with Hearst to draw pictures for the cover of the Sunday Magazine of the New York American.

Dan Dody was engaged last week to stage some special numbers in Irwin Rosen's new musical act called "Too Many Wives," which opened in Waterbury, Conn.

Bartley Cushing has severed his connections with the management of the Harris Theatre to continue as George D. Grundy's general manager at the Lexington Theatre.

Ed Fisher, vaudeville agent of Seattle, Wash., is now booking the Strand, Portland, Ore., formerly booked by the W. V. M. A. The house now plays two bills a week.

Andy Taylor, formerly of Taylor and Le Claire, last week announced his engagement to Ethel Hoyt (non-professional). The wedding will take place next month.

Barney Fagan has been engaged to stage "A Night Off," the musicalized version of the farce of the same name, now being produced by Richard Lambert and Clarence L. Bach.

Fred Ackerman, who is in the box office at the Majestic Theatre, Chicago, has been stricken with Spanish influenza for the second time and is at present confined to his home.

Harry Delson, Billy Sharkey, Jack Gerard, Weil and Mallon, Peggy La Velle and Ethel Arnall are with "Smiles," Walter Windsor's revue at the College Arms, Brooklyn.

Al Hodges went back to Chicago last week after being in New York in search of features for the opening on May 15 of his big outdoor amusement park, Riverview Park.

Vic Cook, for eight months tab producer at the Casino, Portland, Ore., is now doing a single in vaudeville, opening at the Strand, that city, to play the Fisher time.

Billy Newman expects to leave the American Theatrical Hospital, Chicago, late this week, having recovered sufficiently from her recent illness to warrant her expectations.

Cliff Stirk, who recently returned from service in France with the Sunset Division, has been sent to Camp Dix, N. J., where he will remain until he receives his discharge from the army.

Ralph Conlin, who returned from overseas service recently and who has been mustered out of the army, resumed his position this week as assistant to Lew Goldie in the Keith office.

Maurice Seamon, formerly assistant treasurer of the Majestic Theatre, Jersey City, but recently discharged from the Naval Reserves, is now in the office of the Broadway Theatre ticket office.

Lyon Mearson, former art editor of the Evening Mail and more recently publicity man for Arnold Daly, has been appointed publicity representative for "Raising the Aunty," May Irwin's musical show.

Walter Green, Bill Coe, Joe Rogers, Howard Brown and Kid Homer have been engaged for the executive staff of Clyde E. Anderson's "Ten Nights in a Barroom," now touring the South under canvas.

Lew Swan, formerly with Boyle Woolfolk in Chicago, has returned from overseas service in the army and is at present recovering from a wound in the leg, received in action, at Base Hospital No. 5, Mineola, L. I.

George Perry, formerly of Montgomery and Perry, and **Al. Field**, formerly of Ward and Field, have retired from the stage and purchased the Middle West rights to a mechanical doll that walks, with headquarters in Chicago.

Iona Jacobs, with "Confessions of a War Bride," now touring the New England States, gives a lecture between acts at special matinees for women. The lecture, which deals broadly with an intimate social subject, is causing much favorable comment.

Harry Rapf returned to his office last Saturday, after having gone through a long siege of sickness. He was stricken with pneumonia about four weeks ago, and right in the midst of the attack was forced to undergo an operation for appendicitis.

Leo Zarrel and Company, Olsen and Johnson, Jimmy Hussey and William Worsley, Val and Ernie Stanton, The Gardner Trio and Belle Baker, appeared at a victory vaudeville show last week given by the Brill Brothers' seven stores at the Palm Garden.

Mme. Eugenie Nau, of "The Crowded Hour" Company, at the Park Square Theatre, Boston, last week delivered an address on "Modern French Dramatists" at a special matinee performance at that house. Mme. Nau was formerly of the Theatre Antoine, Paris.

Jacques Coupeau, director of the French theatre du Vieux Colombiers, will present "Le Marriage de Figaro," Beaumarchais' drama, before this season, which has only about three remaining weeks, ends. This announcement by Coupeau comes in response to popular demand.

Dan Dix, the clown, formerly of Dix and Virgil, has recovered from the recent operation performed upon him by Dr. Max Thorek at the American Theatrical Hospital, Chicago, and will rejoin his partner in their act at the Pantages Theatre, Minneapolis, next week.

Louise Dresser, Sophie Tucker, Frank Bacon, Jack Gardner, Emmet Corrigan, Anna Chandler, Hale and Paterson and the Deaf and Dumb Asylum Band will appear at the Purim Carnival de Luxe on March 15 in the 22nd Regiment Armory for the benefit of the Gate of Hope congregation.

TEARS
(Of Love)

Words by
FRANK H. WARREN.
Music by
S. R. HENRY.

Tears may mean a heart is bro - ken,.....
Tears may drive the blues a - way,.....
Tears may fall when you re-mem - ber.... One you
loved in a by - gone day;..... And there are
tears that cry for kiss - es..... Like the
rose for the rain a - bove,..... But the
tears I prize in some - one's pret - ty
eyes Are the beau - ti - ful tears of love...
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THERE ARE "Tears" and "Tears" and "Tears"
But the only "Tears" worth while
are the beautiful

Tears

(of love)

By S. R. HENRY and FRANK H. WARREN,
co-writers of "Indianola," "Kentucky Dream," etc.

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STUART BARNES

Orpheum, Brooklyn, This Week (March 10). Next Week, Palace, New York
DIRECTION—JAMES E. PLUNKETT

ROSE and CURTIS present
BILLY—BERNARD AND TERRY—RUTH

"That Funny Cabby"
in "MIXED NUTS"

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Are you looking for a sure fire play? If so, read the following letter from W. O. McWatters, Fifth Avenue Stock Company, Brooklyn, N. Y.

Mr. George W. Winniett,
1402 Broadway, New York City.

Dear Mr. Winniett: Played Mabel S. Keightley's play "THE JUDGMENT OF MEN" at the 5th Avenue, Brooklyn, to a very big week's business. The play is O. K. in every sense of the word. All parts are good and the story great; the situations immense and the comedy is excellent. In my opinion the play is worthy of a New York production and can easily be classed as a "sure fire" stock play. Any stock wanting a good, clean drama with a "kick" can't go wrong on "THE JUDGMENT OF MEN." I have paid the big figures for many so-called successes, which were not half as good. Hope you have more like it to offer me. Yours most truly,
(Signed) W. O. MacWATTERS.

Write direct to George W. Winniett regarding terms; also for "A Woman At Bay," "The Natural Law," "What Happened at 8 A. M." and "The Warning."

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FRANCHINI BROS.
EQUILIBRISTS—HAND-TO-HAND BALANCERS—DIRECTION—PALY SANDERS

VAUDEVILLE REVIEWS

(Continued from pages 9, 10 and 11)

McVICKER'S
(Chicago)

Osaki and Girlie, who opened the bill here, introduced various novelties in the way of roller skating. He closed with his water trick splendidly done.

Harrington and Mills proved themselves a couple of meritorious colored performers. The elder of the two is an exceptionally funny comedian and the lad is a splendid foil.

Carlisle and Romer entertained with classical music and song. The male member is a master musician on violin and piano, and the lady proved to be a pleasing songstress.

Knight and Sawtelle fought an uphill battle with their offering, but managed to win out neatly at the end.

Florence Lorraine and Begeley took first comedy honors with a new offering. Miss Lorraine's Swedish character portrayal is true to life and the comedy injected is original. Her quick change is amazing. The act is full of laughs and will inject life into any program it plays.

Kenny and Hollis followed and established a decided second hit with their original comedy of first-water caliber. The act is brim full of laughter and the audience clamored for more.

Johnson, Baker and Johnson offered an interesting novelty in hat juggling that not only entertained, but supplied laughter throughout. The mannerisms of the comedian are not only peculiar, but actually funny.

H. F. R.

MAJESTIC
(CHICAGO)

Logan and Geneva opened the program with a splendid assortment of what they termed mid-air dancing. Both are agile and make striking appearances.

The Bison City Four, with an abundance of comedy and good, wholesome, harmonizing voices, placed themselves in a favorable position, of which they were justly deserving.

Beaumont and Arnold combined singing, dancing and talking into a novelty of a most pleasing sort.

The DeWolf Girls managed to display a bewildering number of gowns in the short space of fifteen minutes. The display was combined with singing and dancing that won out.

Morton and Glass portrayed their musical satire, which has yet to fail them in bringing appreciation from an audience.

Lou Holtz jumped right in with a bang, and, before he knew it, was forced to acknowledge six bows, establishing himself the first big hit of the day. Holtz evidently is charged with electricity, judging from his liveliness.

Blossom Seeley and her company came next, making a bid for honors with her factory of syncopation. Chicago knows her well and always acknowledges her ability.

Klein Brothers distributed comedy every minute they were on the stage and proved another good laugh-provoking act.

Alice Eis and Company closed with a striking dancing novelty that held a tired house tightly seated.

H. F. R.

"A NIGHT OFF" CAST COMPLETED

The Richard Lambert-Clarence L. Bach Amusement Company has completed the cast of "A Night Off," of which they are producing a musical version. It originally played successfully as a farce and was written by Augustin Daly. The score is by Hugo Frey. The play will open at Ford's, Baltimore, on April 7th.

Among those in the cast are Carolina White, Tom Dingle, George W. Howard, Harry Bulger, Kuy Kendall, Mary Milburn, Percy Pollack, Alma Adair, Elizabeth Murray, N. Murray Stephen and Patricia Delaney.

The play originally appeared at Daly's Theatre over thirty years ago with Otis Skinner, James Lewis, Ada Rehan, Mrs. Gilbert, Charles Leclercq, John Drew, May Irwin and Virginia Doro in the cast.

OPENING DATES AHEAD

"Moliere"—Henry Miller—Liberty, March 17.
"The Honor of the Family"—Charles Frohman, Inc.—Globe, March 17.
"The Burgomaster of Belgium"—W. R. MacDonald—Little Theatre, March 18.
"Tumble Inn"—Arthur Hammerstein—Selwyn, March 24.
Barnum & Bailey Circus—Ringling Bros.—Madison Square Garden, March 27.
"Le Clea Della Buffa"—Arthur Hopkins—Plymouth, April 7.

OUT OF TOWN

"Our Pleasant Sins"—Bryant Producing Co.—Baltimore, Md., March 17.
"Oh, Uncle"—Shuberts—Washington, D. C., March 24.
I. A. T. S. E. Convention—Ottawa, Can., May 26.
"A Night Off"—Richard Lambert—Baltimore, Md., April 7.

SHOWS CLOSING

"The Marquis de Priola"—Liberty, March 15.
"Ladies First"—Nora Bayes Theatre, March 15.
"The Riddle Woman"—Fulton, March 15.
"Please Get Married"—Little Theatre, March 15.
"The Canary"—Globe, March 15.
"The Crowded Hour"—Selwyn, March 22.
"Redemption"—Plymouth, April 5.

COOK'S ORCHESTRA RETURNS

Playing a score of classic and jazzy selections named upon the program and almost as many encores, the New York Syncopated Orchestra, headed by Will Marion Cook, registered a full sized hit upon its return to New York at the Forty-fourth Street Theatre last Sunday night. There was some remarkably well done singing and the gestures and mannerisms of a trap drummer in the rear are worthy of mention, as is the work of Joe Jordan, who assisted Cook in conducting. Cook himself was a trifle flustered at the start, but soon settled down to his work and led with expert ease.

The orchestra started with "Swing Along," an original composition by Cook and followed with "Moaning Trombone," done by the orchestra with two trombones leading. The latter was a jazzy number and called for an encore. George Jones, Jr., M. P. Abbott, J. P. Brown and P. C. Colston sang several darkie pieces ensemble and proved that they are a singing quartet of rare ability, as did E. O. Harris, E. C. McKinney, C. Roasmond and J. C. Payne, who sang together in the second section of the program. George Jones, Jr., rendered in a pleasing baritone, "Since You Went Away," by J. R. Johnson.

Several other pieces were then played by the orchestra of which "Listen to the Lambs," a spiritual selection, and Tyers' "Call of the Woods" stood out. There were two saxophone solos and an encore, followed by "Deep River," a piece of rare brilliancy, nicely done by the musicians.

A drum solo started the second part of the program, followed by "Exhortation," a number written by Cook. Dvorak's "Humoresque," and "Admiration," by Tyers came next. A tenor and trombone solo were heartily applauded, and were followed by a quartet. Fletcher and Carpenter, assisted by a chorus, then sang several darkie melodies that merited encores and several pieces by the players ensemble concluded, with Cook's "Rain Song" registering a decided hit.

27TH TO PRODUCE SHOW

The vaudeville show which the 27th Division, just returned from Europe, gave for the soldiers in France, will soon be duplicated here on a New York stage, in accordance with a decision made by Major General O'Ryan. It had been planned to present the show in the form of a musical comedy, but it was later decided to put on the original behind-the-lines show.

"The Broadway Boys," as the theatrical troupe of the 27th are known, takes in all the principals of "You Know Me, Al," which will be staged by Lieut. William A. Halloran. Major Tristam Tupper will manage the New York production.

"PLEASE GET MARRIED" TO MOVE

"Please Get Married" will move on March 17th, to the Fulton Theatre. It is now playing in the Little Theatre.

DRAMATIC AND MUSICAL

B'WAY SHOWS LITTLE
APPROVAL OF "PENNY
WISE" AT BELMONT

"PENNY WISE"—A three act farcical comedy by Mary Stafford Smith and Leslie Vynor. Produced Monday evening, March 10, at the Belmont Theatre, by the Scibella Producing Company.

CAST.

Rosa Dobbins	Molly Pearson
John Willie Dobbins	William Lennox
Pattie Axham	Nesta Kerin
Dr. Buxton	Alf Holton
Mrs. Axham	Alice Belmore
Uncle Percival	Kevitt Manton
Aunt Emily	Sallie Bergman
Policeman	Gilbert Girard
Amelia Dobbins	Louie Emery
Orlando Dobbins	John P. MacSweeney
Alfred Dobbins	Harold De Becker

"VERONICA'S VEIL,"
HOBOKEN PASSION PLAY,
REACHES HIGH PLANE

"VERONICA'S VEIL"—A religious drama in five acts and five tableaux, adapted from the Bible by the Rev. Bernardine Dusch, E. P., and presented at St. Joseph's Auditorium, West Hoboken, N. J., Sunday afternoon, March 10, 1919.

CAST.

Caiphas	Thomas Kilduff
Rebecca	Elizabeth Dwyer
Miriam	Henrietta Niefsky
Ruth	Elsie Bickar
Obed	Leo Biegen
Ex-High Priest	John Remsbecker
Sirach	Albert C. Bising
Gammel	Philip Henneberger
Nathan	Joseph Muzzio
Nicodemus	Nicholas Oland
Joseph of Arimathea	John Burner
Fach	Toni Oshlars
Saladin	Aug. Ritterbeck
Nemur	Gilbert Niefsky
Burad	Louis F. Remsbecker
Veronica	HeLEN Carlin
Cleopha	Helen Poll
Judas	Joseph H. Ehlinger
Nero	Albert C. Bising
Quintus	Leo Biegen
Abenadar	Robert Thorne
Fabius	Nicholas Oland
Demitilla	Catherine Zink
Regulus	Joseph Muzzio
Claudia	Meta Poll
Florinus	John Romsbecker
Borvinus	Marcellus Lombardine
Petronius	Joseph H. Ehlinger
Cassianus	John Burner
Sabina	Jennie Cattaneo
Maxima	Meta Poll

This is the fifth year of this passion play's presentation in West Hoboken under the auspices of the Passionist Order of Priests, and, to say that it is a noteworthy addition to things dramatic in this country would be to tell the truth about it, for it has already gained wide renown throughout the land.

The play is being presented with two casts, each acting the play, which requires a personnel of 250 players, alternately. These have been drilled in the lines and the acting by the Revs. Conrad, C. P., and Bernard, C. P., since last December. And, considering that none of the players has heretofore appeared in a play, the acting of the principals, for the most part, was excellent. In the case of Miss Henrietta Niefsky, to whom was assigned the role of Miriam, the relentless daughter of Caiphas, her acting reached such high spots at times that she might well aspire for historic honors in plays produced on Broadway.

The story, which was adapted from the biblical tale of St. Veronica by the Rev. Bernardine Dusch, C. P., a Passionist Father, deals with the betrayal of Christ, who is encountered on his journey to Golgotha by Veronica, the pious Hebrew matron. She succors the bleeding Son of God by wiping his fevered brow with a cloth upon which remains the living likeness of Him who was being borne on the way to crucifixion.

How the cloth afterwards helps the blind to see, the dead to arise and the sick back to health is beautifully set forth in the play, which is presented in five acts and five additional tableaux.

The ensemble work of the players in the cast which presented the play last Sunday afternoon was excellent, and the staging and stage effects are a tribute to the amateur producers, stage hands and electricians, who must have worked mightily to achieve the smoothness and dispatch with which their efforts were rewarded.

There is a likelihood that the play will be presented for one or two performances in New York at the Metropolitan Opera House early next month, the proceeds going to the New York Foundling Asylum. Negotiations are pending between the ecclesiastical authorities in New York and the management of the Metropolitan for that purpose. If the negotiations go through it will mean that this will be the first time "Veronica's Veil" has been presented elsewhere since it was first put on in West Hoboken during the Lenten season five years ago. The play will remain in West Hoboken until April 15.

MOROSCO FAILS TO GET CRANE

Oliver Morosco will not send out a new "Cappy Rick's" company headed by William H. Crane to Chicago owing to the fact that he could not obtain Crane for the production. He will, therefore, send the company which is now playing here with William Courtenay and Tom Wise to the Windy City at the end of the season here.



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OLYMPIC, NEW YORK, NEXT WEEK

AT LIBERTY FOR NEXT SEASON

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PRIMA DONNA WITH WATSON'S ORIENTALS

AT STAR, BROOKLYN, N. Y., WEEK OF MARCH 10.

AT OLYMPIC, NEW YORK CITY, WEEK OF MARCH 17.

Season's Sensation

Direction Ike Weber

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Soubrette
CHAS. WALDRON'S
BOSTONIANS

STARS OF BURLESQUE

PAT WHITE SHOW

LEW LEDERER

ROGERS and DONNELLY

RALPH JAZZ WOP

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Company

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DONNA

EDEMAE

MILLION
DOLLAR
DOLLS

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Next Season

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AVENUE THEATRE,
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FRED IRWIN'S
MAJESTICS

FEATURED
MIDNIGHT
MAIDENS

NIBLO AND SPENCER

SIGNED
FOR NEXT
SEASON



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JOE KELSO BROS.

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A MARTINI BURLESQUE
DOING COMEDY GOING THROUGH THE KEG WITH MILITARY MAIDS

BESSIE BAKER

DON'T DO ANYTHING UNTIL YOU HEAR FROM ME

PAT WHITESHOW

BURLESQUE NEWS

(Continued from page 16 and on 32)

"MIDNIGHT MAIDENS"
BEST SHOW SEEN AT
STAR IN WEEKS

The "Midnight Maidens," at the Star last week, proved thoroughly entertaining, and was well liked by a crowded house Thursday night.

The program states that the book, dances and ensembles were by Joe Rose. The dances were well staged, but as far as a book is concerned, it was made up mostly of bits seen in shows for a number of years. However, they were well blended together and were fast and properly taken care of by the performers. As a result, the show is one that is bound to please.

The comedy is in the hands of George Nible, Lee Hickman and Joe Rose. In the first part, Nible does his well known "bum" and handles it cleverly. His make-up is good, and he is no mean tumbler. As a hooper, he can hold his own with the best. He does a "nance" in the burlesque, portraying the character in an amusing way, but not becoming offensive.

Hickman, with his peculiar way of making up his eyes, which he does differently than anyone else, also does a tramp in the first part, taking care of the part exceptionally well, as he is a finished performer. He also does a stage hand in the second part and works up plenty of fun in the role.

Rose, doing a "Dutch" in the first part, portrays it very well. His mannerisms are good and his actions amusing. He works "straight" in the burlesque, and handles the part with ease. The three boys work well together and never once do they let the comedy lag.

Eddie Akin, recently discharged from the army, is the juvenile straight. While not having a great deal to do, he more than takes care of the part. He also does several characters well, his "legit" being very good.

Helene Spencer, one of the fastest soubrettes on the circuit, lived up to her reputation last Thursday evening. She was full of "pep," which she injected not only into her numbers, but into all her work as well.

She is a shapely young lady, and has pretty costumes. She also reads lines well and can dance. Miss Spencer is a very hard worker, and never fails to get numbers over for encores.

Mildred Campbell is the prima donna, and while she has a fairly good voice, it is not any too strong. She wears some pretty gowns also.

"Buster" Perry, a rather shapely young lady with a good speaking voice, does very well in scenes, particularly in the Irish character in which she portrays a boarding house mistress. Miss Perry is a little too stiff when leading numbers. She should overcome this if possible, as she has a good voice for "Jazz" numbers. Her costumes look well.

Vic Petry handles her numbers well. She put over "Bring the joys you've taken from me," very nicely. She, too, displays some attractive dresses. "Buster" Thompson, one of the chorus girls, is in several bits.

The show caught on at the beginning, with the entrance of Rose, Hickman and Spencer, and was all speed from there on.

The bits offered were "Woman Haters," "Imaginary Dog," "And Then," "Kiss," "Champagne," "Piece of Advice," and "Lighting the Cigar." Nible and Akin offered a good specialty. Their material was good, and some of it new. Hickman and Rose followed this with a funny specialty that pleased.

Miss Spencer's "Maids of Madrid" was liked so well that she received more than half a dozen encores.

Nible and Spencer offered a specialty that topped them all. Their two numbers went big, while the dancing they presented was so well done that they were recalled a number of times before the show could go on. They are a clever team.

The "rehearsal" scene, which takes place in the burlesque, was well carried out and very funny, one laugh following the other. The principals all worked hard and fast and did not fail to get everything over.

The "Midnight Maidens" is a fast show, has fast numbers and is a good laughing entertainment. It is the best show we have seen at the Star in several weeks. SID.

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FEATURED WITH THE "SIGHTSEERS"

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Gus Fay has come back and is now the same funny little "Dutchman" he was when we saw him working across from Joe Hollander eleven years ago with Irwin "Majestics."—SID. Dec. 18.

JIM HALL
HARRY BART
PHIL WALSH

CALIFORNIA TRIO

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For Next Season
Jim Hall, Manager

COLUMBIA, NEW YORK, THIS WEEK

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PRIMA DONNA SECOND SEASON BROADWAY BELLES

TOM AIKIN
JACK SINGERS BEHMAN SHOW

GEORGE BROADHURST
COMEDIAN GROWN-UP BABIES

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SOUBRETTE—PARIS BY NIGHT

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Direction, LEE MUCKENFUSS

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"TEARS OF LOVE" SOME SUCCESSOR TO SMILES

Hit
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3

"OH HELEN" SOME COMEDY SONG

Hit
No.
4

"I'M GLAD I CAN MAKE YOU CRY" SOME WALTZ SONG

Hit
No.
5

"INDIANOLA" SOME NOVELTY SONG

Hit
No.
6

"PAHJAMAH" SOME ORIENTAL SONG

Hit
No.
7

"KENTUCKY DREAM" SOME HIGH CLASS WALTZ SONG

Hit
No.
8

"HAS ANYBODY MY CORIENNE" SOME BLUES SONG

VAUDEVILLE BILLS For Next Week

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23rd Street (March 10-12)—Hallie & Hunter—Burt Draper—Frankie Heath & Co.—Betty Bond—Mr. & Mrs. Ned Monroe. (March 13-15)—George Felix & Co.—Toney—Masier & Thompson—Baron's Horses.

12th Street (March 10-12)—Quixey Four—George Bolland & Co.—DeVine & Williams—Nelson & Nelson—Brennan & Doris. (March 13-15)—Minerva, Courtney & Co.—Ralph Stenerd.

Fifth Avenue (March 10-12)—Jimmy Hussey & Co.—Dangerous Dan McGrew—Dora Hilton & Co.—Phina & Pix—Waters. (March 13-15)—J. C. Mack & Co.—Dolly May.

58th Street (March 10-12)—Ward & Van—Tom Linton's Jungle Girls—Corcoran & Mack—Morack Sisters—Mona Gray & Suster—Alexandria—The Pierrettos—Boston's Riding School. (March 13-15)—Copes & Hutton—Lord & Fuller—Murphy & Lachman—Princess White Deer & Co.—Lawrence & Davis—Norma Thelma.

BROOKLYN.

Bushwick—Three Darling Sisters—Doc O'Neill—Lillian Russell—Whitefield & Ireland—William Cutty—William Gaxton & Co.—Dinaldo Bros.—Geo. E. Price & Co.

Orpheum—Bruce Duffett & Co.—Frank Gaby—The Le Grohs—H. & A. Seymour—Emma Caruso—Rock & White—Belleclaire Bros.

ALBANY, N. Y.

Proctor's (March 13-15)—Le Bernicia & Co.—Nelson & Barry Boys—Townsend Wilbur & Co.—Darrell & Edwards—Raymond & Gilbert.

BOSTON, MASS.

Keith's—Frank Dobson & Co.—Raymond Wilbert—Josie Heather & Co.—Ben Bernie—Le Maire & Hayes—Bobbie Nelson—Larry Reilly & Co.

BALTIMORE, MD.

Maryland—Rooney & Bent—Dooley & Sales—Lord & Fuller—Mr. & Mrs. Jimmie Barry—Geo. N. Brown & Co.—Millette Sisters—Edna Goodrich & Co.—Dorothy Southern Three.

BUFFALO, N. Y.

Keith's—"Somewhere with Pershing"—Will Ward & Girls—The Le Vans—Lyons & Yosco—Adèle Rowland—Reynolds & Donegan.

COLUMBUS, OHIO.

Keith's—Jas. Watts & Co.—Bob Albright—"Four of Us"—"Sweeties"—Harry Holman—Brenda & Bert—The Vivians.

CINCINNATI, OHIO.

Keith's—"Hands Across Sea"—Prosper & Moret—Sylvia Clark—Harry Cooper—Nestor & Vincent—Laurie & Bronson—"Petticoats".

CLEVELAND, OHIO.

Keith's—Lerner Girls—Rose & Moon—Tarsan—Bessie Clayton & Co.—Geo. McFarlane—Bailey & Cowan—Ella Ryan & Co.

DETROIT, MICH.

Keith's—Francis Kennedy—The Brads—Imhoff, Conn & Correene—Alice Eis & Co.—Walter Weems—Rosamond & Dorothy—Espe & Dutton—Mayo & Lynn.

DAYTON, OHIO.

Keith's—Eva Tanguay—Hallen & Puller—Les Kellors—Levitation—Billy Miller & Co.

ERIE, PA.

Keith's—Jack Alfred & Co.—Helen Jackley—Ezra Mathews & Co.—Ruth Curtis & Band—Chief Capauilan.

ELIZABETH, N. J.

Proctor's (March 13-15)—Crosby's Corners—Watts & Hawley—George Hall—Henry Tenny & Co.

GRAND RAPIDS, MICH.

Keith's—Nan Halperin—Klein Bros.—Marconi & Fitzgibbons—Bowers, Walters & Co.—Dolan & Lenhan—Gold, Reese & Edwards—Gertrude Hoffmann.

HAMILTON, CAN.

Keith's—Claudia Coleman—Nash & O'Donnell—Kitner & Rooney—Avon Four—Stanley Gallini & Co.—Amoros Sisters.

INDIANAPOLIS, IND.

Keith's—The Duttons—Lee & Cranston—Scotch Lads & Lassies—Helene Davis—Jas. J. Morton—Cycling Brunettes—Rice & Werner—Clark Sisters.

LOWELL, MASS.

Keith's—Marion Harris—Stone & Hayes—Guerro & Carmen—Wilfred Clark & Co.—Toto—Oklahoma Four—Norton & Noble.

LOUISVILLE, KY.

Keith's—Nita Jo—Palfrey Hall & Brown—Sherman & Utrey—Harry Hines & Co.—Donald Roberts—Harry Watson & Co.—Three Johns.

MONTREAL, CAN.

Keith's—La Bernicia & Co.—Green & De Lier—Marie—Jeannie Hayward & Co.—Olga Petrova—Arnold & Allman.

MT. VERNON, N. Y.

Proctor's (March 13-15)—Billie Reeves & Co.—Lucille & Cockie—De Witt & Young Sisters—Cora Hilton.

NEWARK, N. J.

Proctor's (March 13-15)—Ward & Van—Dolly Kay.

PORTLAND, ME.

Keith's—Lillian Shaw—Wilton Sisters—Three Eddys—Macart & Bradford—Ruth Budd—Swift & Daley—Whirlwind Haganas.

PHILADELPHIA, PA.

Keith's—Ed Norton—Belle Baker—"Art"—H. & J. Connally—Four Morak Sisters—Gilding O'Meara—Jack Norworth—Mack & Vincent—Sallie Fisher & Co.

PITTSBURGH, PA.

Davis—Al & Fannie Stedman—"What Girls Can Do"—Mrs. Gene Hughes—Rita Marie Orch.—Felix Adler & Rose—Koban Japs—Stromberg & Lerner.

PROVIDENCE, R. I.

Keith's—Van & Schenck—Miller & Lyle—Four Haley Sisters—Cummins & White—Connell & Gibson—Wood & Wyde—Wellington Cross—Apdale's Animals.

ROCHESTER, N. Y.

Keith's—Nellie Nichols—Chas. Grapewin & Co.—Dickson & Deagon—Harry Langdon & Co.—Royal Cascades—Parsons & Irwin—Pettie Beat & Brother—Bush Bros.

SCHENECTADY, N. Y.

Proctor's—Robbie Vail & Co.—Mack & Earl—Dugan & Raymond—Rosamond & Dorothy—Lorimer Hudson & Co.

TROY, N. Y.

Proctor's (March 13-15)—Jazzland Naval Octette—Hoey & Lee—Archer & Belford—Hughie Clarke—Bell & Wood.

TORONTO, CAN.

Keith's—"Not Yet, Marie"—Fink's Mules—Martial—Moss & Frye—Walter C. Kelly—Stevens & Hollis—Melnotte Duo—Adair & Adelphi.

TOLEDO, OHIO.

Keith's—Helen Ware—Frank Crumit—Bert & Rosedale—Ethel McDonough—The Adroit Bros.—Fremont, Benton & Co.—Ara Sisters—Moran & Mack.

WASHINGTON, D. C.

Keith's—Challen & Keke—Mile, Dusie—Mullen & Coogan—Allen Brooks & Co.—Clifford Willis—Jean Adair & Co.

WILMINGTON, DEL.

Garrison—De Witt Young & Sisters—The Sharrocks—Billy Schoen—Cockran & Mack—Yucatan—Patton & Marks.

YOUNGSTOWN, OHIO.

Keith's—Dolly Connally & Co.—Martin & Florence—Susan Tompkins—Al Shayne—Morton & Glass—Robbie Gordon.

YONKERS, N. Y.

Proctor's (March 13-15)—Corcoran & Mack—O'Brien & Southern Girls—Frank Harley.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Eddie Leonard & Co.—Henry Lewis—Ethel Hopkins—The Randalls—Four Boises—Majestic—Morgan Dancers—Le Maire & Crouch—Herschel Henler & Co.—Bud Snyder & Co.—McConnell & Austin.

CALGARY, CAN.

Orpheum—Sam Mann & Co.—Chas. Irwin—Berry & Jonani—Santino Troupe—Mosconi Bros.

DES MOINES, IA.

Orpheum—Gus Edwards' Revue—Swor & Avery—Ames & Wintrop—C. & E. Barry—Osaki & Taki—Grace Nelson.

DULUTH, MINN.

Orpheum—Stanley & Burns—Nita Johnson—Merritt & Bridwell—Crawford & Broderick—Beastie Remppel.

DENVER, COLO.

Orpheum—"Only Girl"—Wm. Smythe—Jennings & Mack—Harmony Kings—Hector—"Dream Fantasies"—Lunette Sisters.

KANSAS CITY, MO.

Orpheum—Stella Mayhew—Ella Ruegger—Briere & King—Barr Twins—Sarah Padden—Eddie Borden.

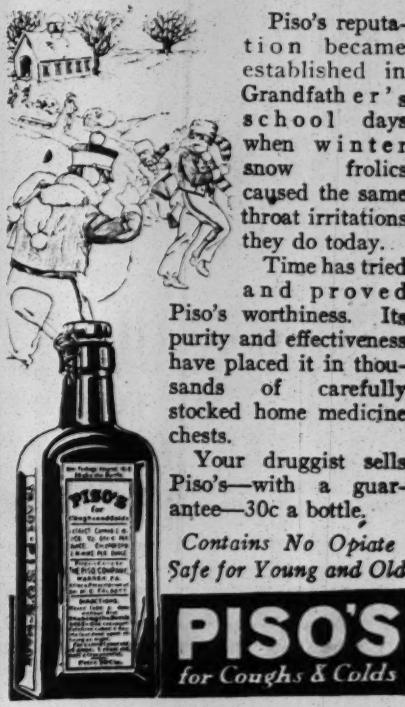
LINCOLN, NEB.

Orpheum—"Forest Fire"—Margaret Farrell—Lee Kohlmar & Co.—Santos & Hayes—Sansone & De-llah—Harry Jolson—Ramsdells & De-llah.

LOS ANGELES, CAL.

Orpheum—Jos. Howard's Revue—Westony & Loraine—Hampton & Blake—Ball & West—Vallecita's Leopards—"Heart of Annie Wood"—Burns & Frahe—Bert Baker & Co.

(Continued on pages 30 and 34.)



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Bal Tabarin	Ward	Fishberg
Baltimore	Ted Lewis	George
Beaux Arts	Smolens	Sherbo
Boulevard	Esposito	Hart
Century Roof	Marinaro	Beck
Comodore	Englehart	Smith
Claridge	Briglio	Frev
Churchill's	Levitow	Aaronson
Carlton Terrace	Orlando	Joy
Campus	Jones	Drescher
Castle Inn	Foster	Sax Jazz 5
Healy's	Gibson	Earl Fuller
Hunt's Point	Partenoy	Levy
Iceland	Roman	Hollander
Knickerbocker	Fischer	Dan Caslar
Kenelly's	Seedman	Smolens
Little Club	Krouse	Fink
McAlpin	Roman	Kahn
Montmartre	Hussar	Franklin
	Franko	Mansco
	Barnard	Bevette
	Sister	Wallace
	Cohn	Apreda
		Fejer
		Martini
		Knecht
		Naddy
		Ralon
		Nichols

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EDDIE HALL

NUT COMEDIAN

THE BOY WITH THE FUNNY LAUGH

MILITARY MAIDS

VAUDEVILLE BILLS

(Continued from page 29)

MINNEAPOLIS, MINN.

Orpheum—Little Johns—Margaret Young—Mason & Keeler & Co.—Clark & Verdi—Gene Greene & J. K. Demaco.

MILWAUKEE, WIS.

Orpheum—“Sea Wolf”—Lydell & Macey—Bison City Four—Roland Travers—H. & G. Ellsworth—A. & G. Falls.

MEMPHIS, TENN.

Orpheum—Bob Hall—Officer Vokes & Don—Gallagher & Rolley—Kathryn Murray.

NEW ORLEANS, LA.

Orpheum—Regay & Sheehan—Lew Dockstader—Helen Trix & Sister—Mr. & Mrs. Gordon Wilde—“Flying Henrys.”

OAKLAND, CAL.

Orpheum—John B. Hymer & Co.—Wanzer & Palmer—McKay & Ardine—Everest’s Circus—Primrose Four—Street Urchin—Rodriguez.

OMAHA, NEB.

Orpheum—Lucille Cavanagh—Ferry—Caroline Kohl & Co.—Leo Beers—Patricola & Myers—I. & B. Smith—J. & M. Harkins.

PORLTAND, ORE.

Orpheum—Theo. Kosloff & Co.—Rockwell & Fox—Flanagan & Edwards—Lewis & White—Nolan & Nolan—Demarest & Collette—Kate & Wiley.

SALT LAKE CITY, UTAH.

Orpheum—Rae Samuels—Robinson’s Elephants—White Coupons—Cameron, Devitt & Co.—Chas. & Adelaide Dunbar—Kennedy & Rooney—Josephson’s Troupe.

SAN FRANCISCO, CAL.

Orpheum—Four Husbands—Levolos—Henry B. Toomer—Geo. Yeoman—Sid Townes—Sue Smith—Valeska Suratt.

ST. LOUIS, MO.

Orpheum—Clifton Crawford—Venita Gould—Mme. Doree’s Celebrities—“All for Democracy”—De Wolf Girls—Rupp & Linder—Bert Fitzgibbons.

ST. PAUL, MINN.

Orpheum—Annette Kellermann—Bessie Brown—E. & E. Adair—Wallace Galvin—Wilson Aubrey Trio.

STOCKTON, SACRAMENTO AND FRESNO, CAL.

Orpheum—Scot Gibson—Diani & Rubin—Shrapnel Dodgers—Walters & Walters—Brenck’s Models—Bennett Sisters.

SEATTLE, WASH.

Orpheum—Eddie Foy—Jean Barrios—Coakley & Dunlevy—The Flemings—Martha Hamilton & Co.—Ethel Natalie & Co.

VANCOUVER, CAN.

Orpheum—Paul Dickey & Co.—Hobson & Beatty—Adams & Griffith—Chas. Wilson—Kirksmith Sisters—McIntyres.

WINNIPEG, CAN.

Orpheum—Harriet Rempel & Co.—“Miracle”—Hickey Bros.—Davis & Ritch—Paul La Varre & Brother.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Pollard—Keating & Walton—John O’Malley—Chalfonte Sisters—Walsh & Bentley—Williams & Mitchell—Murphy & Mitchell—Murphy & White. (Last Half)—La Petite Jennie & Co.—Mayo & Nevins—“Real Guys”—Eva Shirley—Chas. Norati & Co.—William Dick—Bonsetti Troupe.

Avenue B (First Half)—Hanlon & Clifton. (Last Half)—Allen Clifford & Barry—Burns & Jose.

Boulevard (First Half)—Bud & Jessie Gray—Virginia Tankin—“Finders-Keepers”—Joe Darcy—Paul Conchase, Jr., & Co. (Last Half)—Sterling & Margarite—Orben & Dixie—Jim Reynolds—“Janet of France.”

Delancey Street (First Half)—Hall & Guldin—Ward & Wilson—“Old Fashioned Girl”—Gallerini & Son & Son—“Reel Guys.” (Last Half)—Taish Duo—Uber Carleton—Morley & McCarthy Sisters—Brown & Jackson—Malletti Bonconi—“Sports in the Alps.”

Greeley Square (First Half)—Lewis Stone—Orben & Dixie—Wm. Dick—“Tate’s Motoring”—Morley & McCarthy Sisters—Hill’s Circus. (Last Half)—Paula—John O’Malley—Hill & Vak—Lane & Moran—Chalfonte Sisters.

Lincoln Square (First Half)—Weston & Morin—Jim Reynolds—“Janet of France”—Malletti Bonconi—Margot & Francois. (Last Half)—Virginia Rankin—Marcelle—Harris & Manion—Brosius & Brown.

National (First Half)—Willie Smith—Brown & Jackson—Friend & Downing—Brosius & Brown. (Last Half)—Frank Shields—Dane & Harper—Hudler, Stein & Phillips—Amors & Gray.

Orpheum (First Half)—Paula—Van & Pierce—Uber Carleton—Lane & Harper—Hudler, Stein & Phillips—“Help, Police.” (Last Half)—Pollard—Jack & June Laughlin—“Finders-Keepers”—Joe Darcy—Hill’s Circus.

Victoria (First Half)—Amors & Obey—Eva Shirley—Hazel Harrington & Co.—Harris & Manion—Marcelle. (Last Half)—Dawson, Lanigan & Keating—“Tate’s Motoring”—Josephine Davis—Paul Conchase, Jr., & Co.

BROOKLYN, N. Y.

De Kalb (First Half)—Frank Shields—Jack & June Laughlin—Gill & Veach—Elsie White—“Sports in the Alps.” (Last Half)—Willie Smith—Planoville—Friend & Downing—Leon Sisters.

Fulton (First Half)—Dawson, Carlson & Covert—“Pianoville”—Payton & Hickey—Sterling & Margarite. (Last Half)—Charles Gibbs—“Old Fashioned Girl”—Ward & Wilson—Walsh & Bentley.

Metropolitan (First Half)—La Petite, Jennie & Co.—Mayo & Nevins—Charles Moratti & Co.—Lane & Moran—Bonsetti Troupe. (Last Half)—Margot & Francois—Gallerini & Son—Hazel Harrington & Co.—Murphy & White—“Help, Police.”

Palace (First Half)—Burns & Jose—Ward & Cullen—Mack & Paglia—Leon Sisters. (Last Half)—“What Women Can Do.”

Warwick (First Half)—Erna Antonio Trio. (Last Half)—Bessie LeCount—Hanlon & Clifton.

BOSTON, MASS.

Orpheum (First Half)—O. K. Legal—Arthur & Emma Cody—Marston & Manley—Arthur Pickens & Co.—Brady & Mahoney. (Last Half)—Dixie & Dixie Corbett—Shepard & Dunn—Foley & Mc-

Gowan—Al Carpe, “Temptation”—Saxton, Kolar & Co.

BALTIMORE, MD.

Hippodrome—Norveils—Scanlon, Deno & Scanlon—Gray & Graham—Donovan & Lee—Carl McCullough.

FALL RIVER, MASS.

Bijou (First Half)—Dix & Dixie—Foley & McCowan—Saxton, Kolar & Co.—Corbett, Sheppard & Dunne—“Temptation.” (Last Half)—O. K. Legal—Marston & Manley—Arthur Pickens & Co.—Brady & Mahoney.

HOBOKEN, N. J.

Lyric (First Half)—Bessie LeCount—Les Merchants—Knapp & Cornelia—Frank Hartley. (Last Half)—Parise—Calvert & Shayne—Wilkins & Wilkins.

HAMILTON, CAN.

Loew’s—Wastika & Understudy—Holden & Heron—J. K. Emmett & Co.—Bartram & Saxton—Ziegler Twins & Co.

MONTRAL, CAN.

Loew’s—Lelands—Cook & Stevens—Cardo & Noll—George M. Rosener—Nettie Carroll Troupe.

NEW ROCHELLE, N. Y.

Loew’s (First Half)—Allen Clifford & Barry. (Last Half)—Erna Antonio Trio—Ward & Cullen—Mack & Paglia.

PROVIDENCE, R. I.

Emery (First Half)—Veronica & Hurfalls—Grace Leonard & Co.—Herbert Brooks & Co.—Fern & Howell—“Love & Kisses.” (Last Half)—Barlowe & Hurst—Howard & Howe—Tillyou & Ward—Golden Troupe.

SOUTH BETHLEHEM, PA.

Loew’s—Parise—Calvert & Shayne. (Last Half)—Frank Hartley—Les Merchants—Knapp & Cornelia.

SPRINGFIELD, MASS.

Palace (First Half)—Barlowe & Hurst—Tillyou & Ward—“Submarine F. 7.” (Last Half)—Grace Leonard & Co.—Ferns & Howell—“Submarine F. 7.”

TORONTO, CAN.

Yonge Street—Three Rianos—Curry & Graham—George A. Mack—Hal Stephens & Co.—De Witt & Gunther—Jarvis Footlight Revue.

PANTAGES CIRCUIT

BUTTE, MONT.

Pantages (Four Days)—Three Nosses—Mel Klee—Mile, Bianca & Co.—Valentine Vox—Julia Clifford—Tuscano Brothers.

CALGARY, CAN.

Pantages—Four Danubes—Chas. F. Simon—Cobinis Dancers—Housh & Lavelle—Beth Challis—“Bullet Proof Lady.”

DENVER, COLO.

Pantages—Neal Abel—Hill’s Comedy Circus—Celestial Duo—Porter J. Waite & Co.—Belle Oliver—“Calendar Girl.”

EDMONTON, CAN.

Pantages—Gautier’s Toy Shop—Fox & Britt—“Willard’s Fantasy of Jewels”—Rookie Lewis—Vine & Temple—Harry Tsuda.

GREAT FALLS, MONT.

Pantages (First Half)—Miss 1920—“Who Is He?”—McLellan & Carson—Irene Trevette—Three Weston Sisters.

KANSAS CITY, MO.

Pantages—International Nine—Jack Goldie—Five American Girls—Frank Tinney’s Players—Fields & Wells—Henry & Adelaide.

LOS ANGELES, CAL.

Pantages—Le Roy, Talma & Bosco—Gertie Van Dyke & Brother—Will Stanton & Co.—Sanctuari Francis & Wilson.

OAKLAND, CAL.

Pantages—La Petite Eva—Talyho Girls—Jack Rose—Burke & Burke—Zuhn & Dreis—La Toy’s Dogs.

OGDEN, UTAH.

Pantages—American Duo—Royal Dragoons—Rives & Arnold—Walter Fisher & Co.—Durkin Girls—Samoya.

PORTLAND, ORE.

Pantages—World Wide Revue—Ned Norworth & Co.—Provol—“Old Time Darkies”—Delton, Marena & Dalton.

SAN FRANCISCO, CAL.

Pantages—Four Mayakos—Senator Francis Murphy—Maryland Singers—Regal & Moore—Murphy & Klein—Love & Wilbur.

SPOKANE, WASH.

Pantages—Million Dollar Dolls—Arthur Barrett—Ilka Marie Deel—Jack & Marie Gray—Astor Four—Aeroplane Girls.

SAN DIEGO, CAL.

Pantages—Odiva—Noodles, Fagin & Co.—Pereira Sextette—Hugo Lutgens—Tybelle Sisters.

SEATTLE, WASH.

Pantages—Four Bards—Trovato—Fireside Revue—Walser & Dyer—Lillian Watson—Pedrin’s Monks.

SALT LAKE CITY, UTAH.

Pantages—Hardy Wilson—Kira & Co.—Laurie Ordway—Adams & Guhl—Jas. Grady & Co.—“Girl in the Moon.”

TACOMA, WASH.

Pantages—“Magazine Girl”—Lew Wilson—McConnell & Simpson—Van & Vernon—Joe Dealey & Sister.

VANCOUVER, CAN.

Pantages—Spanish Dancers—Barnes & Freeman—Sandy Donaldson—Aleko, Panthen & Preaco—Pauline La Tosca.

VICTORIA, CAN.

Pantages—Derkin’s Dogs—Jim Doherty

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

"Adam and Eva"—Park Sq., Boston, 17-22; Baltimore, Md., 10-15.
 Arliss, George—Hollis, Boston, Mass., indef.
 "Business Before Pleasure"—Woods, Chicago, indef.
 "Better 'Ole"—(Mr. and Mrs. Coburn)—Cort, N. Y. City, indef.
 "Better 'Ole"—Broad Street, Philadelphia, indef.
 "Better 'Ole"—Regina, Can., 13-15.
 "Better 'Ole"—Illinois, Chicago, indef.
 Barrymore, Ethel—Lyceum, Ithaca, N. Y., 17; Lumberg, Utica, 18; Armory, Binghamton, 19; Academy of Music, Scranton, Pa., 30; Lyric, Allentown, 21; Orpheum, Harrisburg, 22.
 "Burgomaster of Belgium"—Shubert-Belasco, Washington, D. C., 10-15.
 "Blind Youth"—Tremont, Boston, 10-22.
 "Book of Job"—Punch & Judy, N. Y. City, indef.
 "Big Chance, The"—Majestic, Boston, 17-22.
 "Birth of a Nation"—Waterloo, Ia., 17; Davenport, 23.
 "Canary, The"—(Julia Sanderson and Joseph Cawthorne)—Globe, New York City, last week.
 "Crowded Hour"—(Jane Cowl)—Selwyn, New York City, indef.
 "Chu-Chin-Chow"—Auditorium, Chicago, 10-22.
 "Cappy Ricks"—Morosco, New York City, indef.
 Chicago Grand Opera Co.—A. of M., Philadelphia, Pa., indef.
 "Charlie's Aunt"—Grand Rapids, Mich., 13-14; Battle Creek, 15-16; Toronto, Can., 17-22.
 Carmelo's, Ted, Musical Comedy Co.—Sherman, Regina, Sask, Canada, indef.
 "Chin Chin"—Montgomery, Ala., 14; Mobile, 15; New Orleans, La., 16-22.
 "Crowded Hour"—Park Sq., Boston, 8-15.
 "Cure for Curables"—Plymouth, Boston, 10-22.
 "Come Along"—Academy, Baltimore, 10-15.
 "Dear Brutus"—Empire, New York City, indef.
 "Darktown Frolics"—Fairmont, 14; Lyceum, Cincinnati, O., 17-22.
 "Everything"—Hippodrome, New York City, indef.
 "East is West"—Astor, New York City, indef.
 "Experience"—Poli's Washington, 10-15.
 "Friendly Enemies"—Hudson, New York City, indef.
 "Forever After"—Playhouse, New York City, indef.
 "Friendly Enemies"—(Lew Fields)—Lyric, Philadelphia, 10-15.
 "Fiddlers 3"—Olympic, Chicago, indef.
 "Fortune Teller"—Republic, New York City, indef.
 "Frocks and Frills"—Standard, N. Y., 10-15.
 Gilbert & Sullivan Operas—Park, New York City, indef.
 "Good Morning, Judge"—Shubert, New York, indef.
 "Going Up"—Cohan's O. H., Chicago, Ill.
 "Girl Behind the Gun"—Colonial, Chicago, Ill., indef.
 German Classic Operettas—Lexington, N. Y., indef.
 "Girl in Stateroom B"—Shubert-Garrick, Washington, D. C., 10-15.
 "Happiness"—Broad Street, Philadelphia, Pa., 17, indef.
 "Hobohemian"—Greenwich Village, New York City, indef.
 "Hitchy Koo"—(With Raymond Hitchcock) Washington, 10-15.
 "Hello Alexander"—(McIntyre & Heath) Majestic, Boston, 10-15; Shubert, Philadelphia, 17, indef.
 "Invisible Foe, The"—Harris, New York City, indef.
 "Jack O'Lantern"—Colonial, Boston, indef.
 "Kiss Burglar"—Chestnut St., Philadelphia, indef.
 "Keep It to Yourself"—39th Street, New York City, indef.
 "Lightnin'"—Gayety, New York City, indef.
 "Ladies First"—(With Nora Bayes)—Nora Bayes Theatre, New York City, 10-15.
 "Listen Lester"—Knickerbocker, New York City, indef.
 "Little Journey, The"—Vanderbilt, New York City, indef.
 "Little Teacher"—Garrick, Philadelphia, 9, indef.
 "Little Brother"—Loew's 7th Avenue, New York, 17-22.
 "Little Simplicity"—Shubert-Rivera, N. Y., 10-15.
 "Melting of Molly"—Broadhurst, New York City, indef.
 "Midnight Whirl"—New Century, New York City, indef.
 "Marquis de Priola"—Liberty, New York City, last week.
 "Masquerader, The"—Studebaker, Chicago, indef.
 "Miss Nellie of New Orleans"—Henry Miller, New York City, indef.
 "Monte Cristo, Jr."—Wintergarden, New York City, indef.
 "Mutt & Jeff"—Calgary, 13-15; Victoria, 17-18; Vancouver, 19-20; Seattle, 22-25.
 Maude, Cyril—Powers, Chicago, indef.
 Mantell, Robert—St. Louis, Mo., 9-15.
 "Merrie Month of May, The"—Ford's Baltimore, 10-15; National, Washington, D. C., 17-22.
 "Mollere"—Broad Street, Philadelphia, Pa., 10-15; Liberty, New York City, 17, indef.
 "Nothing But Lies"—Wilbur, Boston, 10-15.
 "The Net"—48th Street, New York City, indef.
 Opera Comique—Park, New York, indef.

ROUTE LIST

"Oh, My Dear"—Princess, New York City, indef.
 Ott, Bob Co.—Du Bois, Pa., 10-15.
 "Oh, Look"—Shubert, Philadelphia, 10-15; Poll's, Washington, D. C., 17-22.
 "Overseas Revue"—Princess, Chicago, indef.
 "Oh, Lady! Lady!"—La Salle, Chicago, indef.
 "Please Get Married"—Little, New York City, indef.
 "Prince There Was"—(a)—Cohan, New York City, indef.
 "Penrod"—Olympic, Chicago, Ill., indef.
 "Peg o' My Heart"—Walnut, Philadelphia, 10-16.
 "Penny Wise"—Belmont, New York City, indef.
 "Parlor, Bedroom and Bath"—Adelphi, Philadelphia, 17-indef.
 "Redemption"—Plymouth, New York City, indef.
 "The Riddle Woman"—Fulton Theatre, New York City, last week.
 "Royal Vagabond, The"—Cohan & Harris, New York City, indef.
 "Rainbow Girl"—Forrest, Philadelphia, 10-22.
 "Rosary"—National, Chicago, 10-22.
 "Sinbad"—44th Street Theatre, New York City, indef.
 "Sometime"—Casino, New York City, indef.
 Stone, Fred—Colonial, Chicago, indef.
 "Sleepless Night"—Bijou, New York City, indef.
 Skinner, Otis—Burtis Grand, Auburn, N. Y., 13; Armory, Binghamton, 14; Academy of Music, Scranton, Pa., 15.
 "Scandal"—Garrick, Chicago, indef.
 "Sleeping Partners"—Princess, Chicago, Ill., indef.
 "September Morn"—Herrin, Ill., 13; Du Quoin, 14; Benton, 15.
 "Tea for Three"—Maxine Elliott, New York City, indef.
 "Three Faces East"—Longacre, New York City, indef.
 "Three Wise Fools"—Criterion, New York City, indef.
 "Tiger Tiger!"—(With Frances Starr)—Belasco, New York City, indef.
 "Tailor-Made Man"—Manhattan O. H., indef.
 "Toby's Bow"—Comedy, New York, indef.
 Thurston—Victoria, Chicago, Ill.
 "Take It From Me"—Shubert, Boston, Mass., indef.
 "Tumble Inn"—Lyric, Philadelphia, 10-15.
 "Tillie"—Blackstone, Chicago, indef.
 Taylor, Laurette—Broad Street, Philadelphia, 10-17.
 "Thirty-Nine East"—Shubert-Garrick, Washington, D. C., 17-22.
 "Thirty Days"—Cort, Chicago, indef.
 "Unknown Purple, The"—Lyric, New York City, indef.
 "Velvet Lady"—New Amsterdam, New York City, indef.
 Uncle Tom's Cabin Co.—Scranton, 12-13; Pittston, 14; Binghamton, N. Y., 15; Norwalk, 17; Cortland, 18; Auburn, 19.
 "Woman in Room 13, The"—Booth, New York City, indef.
 Warfield, David—Omaha, Nebr., 14-15; American, St. Louis, Mo., 17-22.
 "Yesterday"—Shubert-Belasco, 17-22.
 "Ziegfeld Midnight Frolic"—New Amsterdam Roof, New York City, indef.
 TABLOIDS
 Lord & Vernon Comedy Co.—San Carlos, Key West, Fla., 10-22.
 "Zarrow's American Girls"—Star, New Philadelphia, Pa., 13-15.
 "Zarrow's Big Revue"—Dixie, Uniontown, Pa., 10-15.
 "Zarrow's English Daisies"—Princess, Youngstown, O., 10-15.
 "Zarrow's Yanks"—Columbia, O., 10-15; Ashland, Ky., 10-15.
 "Zarrow's Ziz Zag Town Girls"—Opera House, Paris, Ky., 13-15.

MINSTRELS

Fields, Al. G.—Fort Smith, Ark., 13-14; Muskogee, Okla., 16-18; Bartlesville, 19; Tulsa, 20-22.
 O'Brien's Neil—Lake Charles, La., 14; Shreveport, 15-16.
 Hill, Gus—Beaver Falls, Pa., 13; New Castle, 14; Alliance, O., 15; Mansfield, 17; Akron, 18-19; Canton, 20; Youngstown, 21-22.

COLUMBIA CIRCUIT

Al Reeves Big Show—Miner's 14th Street, New York, 10-15; Casino, Brooklyn, 17-22.
 "Best Show in Town"—Gayety, Pittsburgh, 10-15; Akron, O., 17-19; Youngstown, 20-22.
 "Beauty Trust"—Jacques, Waterbury, Ct., 10-15; Miner's 149th Street, New York, 17-22.
 "Behman Show"—Grand, Hartford, Ct., 10-15; Jacques, Waterbury, Ct., 17-22.
 "Bon Tons"—Gayety, Rochester, N. Y., 10-15; Bastable, Syracuse, N. Y., 17-19; Lumberg, Utica, 20-22.
 "Bostonians"—Star, Cleveland, 10-15; Empire, Toledo, O., 17-22.
 "Bowery"—Gayety, Montreal, Can., 10-15; Empire, Albany, 17-22.
 "Burlesque Review"—Empire, Albany, N. Y., 10-15; Gayety, Boston, 17-22.
 "Burlesque Wonder Show"—Gayety, Boston, 10-15; Columbia, New York, 17-22.
 "Ben Welch"—Majestic, Jersey City, 10-15; People's, Philadelphia, 17-22.
 "Cheer Up America"—Columbia, New York, 10-15; Empire, Brooklyn, 17-22.
 Dave Marion's—Columbia, Chicago, 10-15; Gayety, Detroit, 17-22.
 "Follies of the Day"—Berchel, Des Moines, Ia., 9-12; Gayety, Omaha, 15-21.

"Girls de Looks"—Open 10-15; Gayety, St. Louis, 17-22.
 "Golden Crooks"—Gayety, Washington, 10-15; Gayety, Pittsburgh, 17-22.
 "Girls of the U. S. A."—Hurtig & Seamons, New York, 10-15; Park, Bridgeport, 20-22.
 "Hip, Hip, Hooray"—Empire, Toledo, O., 10-15; Lyric, Dayton, O., 17-22.
 "Hello America"—Empire, Brooklyn, 10-15; Asbury Park, N. J., 17-19; Long Branch, N. J., 20-22.
 Harry Hastings—Gayety, Detroit, 10-15; Gayety, Toronto, Ont., 17-22.
 Irwin's Big Show—Gayety, Buffalo, 10-15; Gayety, Rochester, N. Y., 17-22.
 Lew Kelly Show—Star & Garter, Chicago, 10-15; Berchel, Des Moines, Iowa, 16-20.
 "Liberty Girls"—Gayety, St. Louis, 10-15; Columbia, Chicago, 17-22.
 Mollie Williams' Show—Gayety, Toronto, Ont., 10-15; Gayety, Buffalo, 17-22.
 "Maids of America"—Casino, Brooklyn, 10-15; Empire, Newark, 17-22.
 "Majestics"—Park, Bridgeport, Conn., 13-15; Colonial, Providence, 17-22.
 "Merry Rounders"—Casino, Philadelphia, 10-15; Hurtig & Seamon's, New York, 17-22.
 "Million Dollar Dolls"—Casino, Boston, 10-15; Grand, Hartford, Ct., 17-22.
 "Oh, Girls"—Lyric, Dayton, O., 10-15; Olympic, Cincinnati, 17-22.
 "Puss, Puss"—Orpheum, Paterson, N. J., 10-15; Majestic, Jersey City, 17-22.
 "Roseland Girls"—Colonial, Providence, 10-15; Casino, Boston, 17-22.
 Rose Sydell's—Palace, Baltimore, 10-15; Gayety, Washington, 17-22.
 Sam Howe's Show—Gayety, Omaha, Neb., 8-14; Gayety, Kansas City, 17-22.
 "Sight Seers"—Newburgh, N. Y., 10-12; Orpheum, Paterson, N. J., 17-22.
 "Social Maids"—Empire, Newark, N. J., 10-15; Casino, Philadelphia, 17-22.
 "Sporting Widows"—Bastable, Syracuse, N. Y., 10-12; Lumberg, Utica, 13-15; Gayety, Montreal, Can., 17-22.
 Star and Garter Shows—Gayety, Kansas City, 10-15; open 17-22; Gayety, St. Louis, 17-22.
 "Step Lively Girls"—Olympic, Cincinnati, 10-15; Star & Garter, Chicago, 17-22.
 "Twentieth Century Maids"—People's, Philadelphia, 10-15; Palace, Baltimore, 17-22.
 "Watson's Beef Trust"—Akron, O., 10-12; Youngstown, O., 13-15; Star, Cleveland, O., 17-22.

AMERICAN CIRCUIT

American—Chester, Pa., 10-12; Camden, N. J., 13-15; Wrightstown, N. J., 17-19; Trenton, 20-22.
 "Auto Girls"—Gayety, Minneapolis, 10-15; Star, St. Paul, 17-22.
 "Aviator Girls"—Plaza, Springfield, Mass., 10-15; Grand, Worcester, 17-22.
 "Beauty Review"—Star, St. Paul, 10-15; Sioux City, Iowa, 16-18.
 "Big Review"—Gayety, Baltimore, 10-15; Lyceum, Washington, 17-22.
 "Blue Birds"—Grand, Worcester, Mass., 10-15; Howard, Boston, 17-22.
 "Broadway Belles"—Empire, Cleveland, O., 10-15; Cadillac, Detroit, 17-22.
 "French Frolics"—Garden, Buffalo, N. Y., 10-15; Empire, Cleveland, O., 17-22.
 "Follies of Pleasure"—Sioux City, Iowa, 9-12; Century, Kansas City, Mo., 17-22.
 "Frolics of the Nite"—Crown, Chicago, 10-15; Gayety, Milwaukee, 17-22.
 "Girls from the Follies"—Wrightstown, N. J., 10-12; Trenton, 13-15; Empire, Hoboken, 17-22.
 "Grown Up Babies"—Schenectady, N. Y., 12-15; Watertown, 17; Oswego, 18; Niagara Falls, 19-22.
 "Girls from Joyland"—Gayety, Kansas City, 10-15; Standard, St. Louis, 17-22.
 "Hello, Paree"—Camden, N. J., 10-12; Chester, 13-15; Pottstown, Pa., 17; Easton, 18; Wilkes-Barre, 19-22.
 "High Flyers"—Gayety, Philadelphia, 10-15; Chester, Pa., 17-19; Camden, N. J., 20-22.
 "Innocent Maids"—New Castle, Pa., 13; Beaver Falls, 14; Canton, O., 15; Victoria, Pittsburg, 17-22.
 "Jolly Girls"—Lyceum, Washington, D. C., 10-15; Trocadero, Philadelphia, 17-22.
 "Lid Lifters"—Gayety, Brooklyn, 10-15; Wrightstown, N. J., 20-22.
 "Midnight Maidens"—Olympic, New York, 10-15; Plaza, Springfield, Mass., 20-22.
 "Mile-a-Minute Girls"—Penn Circuit, 10-15; Gayety, Baltimore, 17-22.
 "Military Maids"—Majestic, Scranton, Pa., 10-15; Binghamton, N. Y., 17-18; Schenectady, 19-22.
 "Mischief Makers"—Gayety, Louisville, Ky., 10-15; Lyceum, Columbus, O., 17-22.
 "Monte Carlo Girls"—Majestic, Indianapolis, Ia., 10-15; Gayety, Louisville, 17-22.
 "Orientals"—Star, Brooklyn, 10-15; Olympic, New York, 17-22.
 "Parisian Flirts"—Lyceum, Columbus, O., 10-15; Wheeling, W. Va., 17-19; New Castle, 20; Beaver Falls, 21; Canton, O., 22.
 "Pennant Winners"—Gayety, Milwaukee, Wis., 10-15; Gayety, Minneapolis, 17-22.
 "Peacemakers"—Englewood, Chicago, 10-15; Crown, Chicago, 17-22.
 "Pirates"—Niagara Falls, 12-15; Star, Toronto, Ont., 17-22.
 Pat White Show—Pottstown, Pa., 10; Easton, 11; Wilkes-Barre, 12-15; Majestic, Scranton, 17-22.
 "Paris by Night"—Howard, Boston, 10-15; Gayety, Brooklyn, 17-22.
 "Razzle Dazzle Girls"—Empire, Hoboken, N. J., 10-15; Star, Brooklyn, 17-22.

STOCK

Astor—Guy Players, Jamestown, N. Y., indef.
 All-Star Players—Lowell, Mass., indef.
 Alcazar Players—Alcazar Theatre, Portland, Ore., indef.
 Bessey Stock Co.—Racine, Wis., indef.
 Blaney Stock Co.—Racine, Wis., indef.
 Blaney Stock Co.—Colonial, Baltimore, indef.
 Blaney Stock—Yorkville, New York City, indef.
 Blaney Stock—Lyceum, Troy, N. Y.
 Bunting, Emma—14th Street, New York City, indef.
 Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
 Castle Square Stock Co.—Castle Square, Boston, indef.
 Comerford Players—Lynn, Mass., indef.
 Crown Theatre Stock Co.—Ed. Rowland—Corson Stock Co.—Chester Playhouse, Chester, Pa., indef.
 Dominion Players—Winnipeg, Manitoba, Can., indef.
 Desmond, Mae, Players—Orpheum, Philadelphia, Pa., indef.
 Desmond, Mae—Schenectady, N. Y., indef.
 Ebey Stock Co.—Oakland, Cal., indef.
 Empire Players—Safe, Mass., indef.
 Enterprise Stock Co.—Green Bay, Wis., indef.
 Grand Theatre Stock Co.—Tulsa, Okla., indef.
 Gardiner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.
 Hyperion Players—New Haven, Conn., indef.
 Hudson Theatre Stock Co.—Union Hill, N. J., indef.
 Howard-Lorn Stock—National, Englewood, Ill., indef.
 Hawkins-Webb Co.—Majestic, Flint, Mich., indef.
 Hathaway Players—Brockton, Mass., indef.
 Keith Stock—Columbus, O., indef.
 Liscomby Players—Majestic, San Francisco, Cal., indef.
 Liberty Players—Strand, San Diego, Cal.
 Malden Stock Co.—Malden, Mass., indef.
 Majestic Players—Butler, Pa., indef.
 Morosco Stock Co.—Los Angeles, indef.
 Metropolitan Players—Binghamton, N. Y., indef.
 Martin, Lewis, Stock Co.—Fox, Joliet, Ill., indef.
 Nellie Booth Players—(Nellie Booth, Mgr.)—Kenyon, Pittsburgh, Pa., indef.
 Northampton Players—Northampton, Mass., indef.
 Oliver Players—Shubert, St. Paul, Minn., indef.
 Oliver Otis Players—Orpheum, Quincy, Ill., indef.
 Permanent Players—Orpheum, Moose Jaw, Sask., Can., indef.
 Permanent Players—Lyceum, Paterson, N. J., indef.
 Peck, Geo.—Opera House, Rockford, Ill., indef.
 Pinney Theatre Stock Co.—Boise, Ida., indef.
 Poll Players—Bridgeport, Conn., indef.

(Continued on page 32)

COMPANY ROUTES

(Continued from page 31)

Poll's Stock—Poll's Hartford, Conn., indef. Phelan, F. V.—Halifax, N. S., indef. Polack, Edith, Stock Co.—Diamond, New Orleans, indef. Roma Reade, Edward Keane Players—James- town, N. Y., indef. Royal Stock Co.—Vancouver, B. C., indef. Shipman Co.—Bert, Hot Springs, Ark., indef.

Savoy Players—Hamilton, Can., indef. Trent Players—Hoboken, N. J., indef. Vaughan Glaser Stock Co.—Pittsburgh, indef. Wallace Morgan, Stock—Grand, Sioux City, Ia., indef. Williams, Ed., Stock—South Bend, Ind., indef. Wilkes Players—Seattle, Wash., indef.

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ROSE

FREED & GREEN

THE WOP AND THE GIRL

DIRECTION—JACK SHEA

LEW A. WARD

REFINED, CLASSY, ORIGINAL—ALWAYS GOING

A NEW NAME, BUT A STANDARD ACT

THE (4) HARTFORDS

In a comedy Panto. Skit, "The New Cook."

Rep. H. B. Marinelli

TENNEY

A Standard Vaudeville Writer of Standard Vaudeville Acts.

1493 Broadway, New York City

COLLETTE

MAISIE

BATISTE & L'ESTRANGE

CLASSICAL AND POPULAR MELODIES

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Versatile Variety Offering

Direction—JACK FLYNN

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IN SONG AND DANCE INNOVATION

IN VAUDEVILLE

PAUL PETCHING & CO.

"Musical Flower Garden"

STARS OF BURLESQUE

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With Pat White's Gaiety Girls in the Winter and on City Island in the Summer. (See My New Act—"Mixit and Exit.")

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"Has About the Handsomest Wardrobe of Any Prima Donna Seen at the Star, Brooklyn, This Season."—Clipper, Jan. 15.

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KITTY GLASCO

PRIMA DONNA

HELLO AMERICA

EMILY NICE

SOUBRETTE

SECOND SEASON—HELLO PAREE CO.

CHARLIE MAC

MILLION DOLLAR DOLLS

JOE ROSE

SONG WRITER—PRODUCER
AND COMEDIANHURTING AND SEAMON'S
MIDNIGHT MAIDENS

BERTHA COMINS

INGENUE

FRED IRWIN'S BIG SHOW

BURLESQUE NEWS

(Continued from pages 16 and 27)

FUND TO HOLD MEETING

The fourth annual luncheon of the Stage Children's Fund, of which Mrs. Millie Thorne is president and founder, and which has several celebrities on its roster, will be held at the Cafe Boulevard on St. Patrick's day. Among the guests invited are George M. Cohan, Enrico Caruso and Mrs. Caruso, the Coburns, Alice Brady, Bertha Kalich, Frank Edward Hall, Helen Whitman Ritchie and Edyth Totten.

STRICKEN WITH APPENDICITIS

PROVIDENCE, R. I., Mar. 6.—Alice Mayo, wife of Eddie Welch, of the "Blue Birds" Company, was stricken with appendicitis at her home here last Saturday. Her condition has improved in the last few days.

WELLS SONG IS OUT

Billy K. Wells has just placed his first song on the market. It is called "Some Day You Will Be Sorry." Con Conrad wrote the music.

JUST OUT
McNALLY'S BULLETIN No. 4

Price, One Dollar Per Copy

It contains the following Gilt-Edge, Up-to-date Comedy Material:

23 SCREAMING MONOLOGUES.

15 ROARING ACTS for two males.

13 ORIGINAL ACTS for male and female.

30 SURE-FIRE PARODIES.

2 ROOF-LIFTING TRIO ACTS.

2 RATTLING QUARTETTE ACTS.

AN ACT FOR TWO FEMALES.

A NEW COMEDY SKETCH.

A GREAT TABLOID, COMEDY & Burlesque.

12 MINSTREL FIRST-PARTS.

GRAND MINSTREL FINALE.

HUNDREDS of cross-fire jokes for sidewalk conversation for two males and male and female.

BESIDES other comedy material which is useful to the vaudeville performer.

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SINGING AND DANCING JUVENILE—BOSTONIANS

DIRECTION—IKE WEBER

JOHN O. GRANT

Straight—Co-Producer Personal Direction Chamberlain Brown Hello Paree Co.

AMETA PYNES

13TH SEASON WITH BEHMAN SHOW

THELMA SEAVELLE

THE HURRICANE SOUBRETTE 2d Season with "Hip, Hip, Hooray Girls"

JIM McINERNEY

An Ace with "Aviators" This Week, Plaza, Springfield

BILLY HARRIS

RETURNS TO BURLESQUE AS SIMON LEGREE—"TEMPTERS"

HELEN TARR

FEATURED PRIMA DONNA SAM HOWE'S SHOW 1917-18-19

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GENTLEMEN

Armstrong, Doc Davis, Georgie Fritz, Jack Le Roy, B. J. Mercer, R. J. Roberts & Fulton Albion, Louis Dean, Geo. A. Glasgow, Jas. Le Roy, Servais Mokelke, Ed Nevile, Louis G. Roy, Walter S. Ackerman, Harry Devereaux, Dale Hunter, Jimmie Leahy, Chas. O'Connor & Em- Selby, Art Speyer, Eugene Austin & Russell Dukesen, Emil Hagans, Whirl- Mann, Jimmie mett Smith, Donald Barlow, Al Dumitrescu, Geo. wind Marrow, Jas. Park, Chas. C. Burdell, Joe Dwyer, Jas. A. Eisenberg, G. B. Elliott, Max C. Haswell, Berke- ley Hill, Russel Jackson, E. W. Kearney, John F. Kett, Jack Ward KENNEDY, Ralph Marks, Ben

Le Roy, B. J. Mokelke, Ed Nevile, Louis G. O'Connor & Em- mett Park, Chas. Warren & Graham O'Brien, Leon Kildale, Frank Parera Sextette Robertson, Scott Rockhoff, Augustus

Leahy, Chas. Mann, Jimmie Marrow, Jas. Warren & Graham O'Brien, Leon Kildale, Frank Parera Sextette Robertson, Scott Rockhoff, Augustus

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Leahy, Chas. Mann, Jimmie Marrow, Jas. Warren & Graham O'Brien, Leon Kildale, Frank Parera Sextette Robertson, Scott Rockhoff, Augustus

LADIES

Arnhold, Blanche Clark, Josie Devine, Annette Ellsworth, Zula Faustina, Mile. Grote, Mary Grey, Maud Gregware, Marie Hanson, Edith Hunter, Minnie Hope, Peggy Howard, Jessie Hill, Alice

Holmes, Lizzie Jenkins, Chic Johnstone, Mrs. B. Kempston, Everett Mrs. Kelso, Flo Klinger, Nettie Lockhart, Mabel Leavitt, Kathryn La Cour, Maria

Luker, Miss E. M. Hill, Billie Lynch, Gertude Lorraine, Peggy Lee, Virginia Law, Bernice Leonardo, Mona Mendel, Peggy MacMullen, Ruth Mack, Anna Mazurette, Yvonne

Mack, Hazel Oakes, Kathrynne O'Dell, Mabel Penney, Chic Powers, Babe Pennington, Ruth Richards, Anna Reid, Virginia V. Thorne, Buddie

Mack, Hazel Oakes, Kathrynne O'Dell, Mabel Penney, Chic Powers, Babe Pennington, Ruth Richards, Anna Reid, Virginia V. Thorne, Buddie

Mack, Hazel Oakes, Kathrynne O'Dell, Mabel Penney, Chic Powers, Babe Pennington, Ruth Richards, Anna Reid, Virginia V. Thorne, Buddie

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The Season's Latest Feminine Novelty

DIRECTION—SAM BAERWITZ

JOHN T. DOYLE & CO.

In "The Red Flash"

LEON C.

PAUL F.

WHITEHEAD & FITZGERALD

Back from Over There with Something New

Direction—SOFRANSKI AND EPSTIN

DEATHS OF THE WEEK

In Loving Remembrance of My Beloved Father

CHAS. S. GRANT

Died March 5, 1912

ANNA GRANT.

MARJORIE QUINN JENKINS, formerly a vaudeville performer, died March 4 at the Manhattan Hospital, after an illness of two years. The deceased, who was born forty-two years ago in New York, went into vaudeville as a singer and dancer, when a young woman and continued in the business for twenty years, being known to the stage as Marjorie Quinn. One sister survives. The funeral services were held at Campbell's Funeral Church and interment was made at Evergreen Cemetery, Brooklyn.

WILLIAM H. O'NEIL, died of heart trouble at his home in Manchester, N. H., last week. He was manager of the Auditorium and Palace there and was also vice-President of the Exhibitors' League of New Hampshire.

CHARLES BACHMAN, who followed Willard Mack in "Kick In," and who had played in many other productions, died last week in Los Angeles, Cal., from consumption. Bachman was formerly the husband of Mattie Aubrey, but divorced her several years ago.

JOHN W. KELLER, formerly the original Cholly Knickerbocker and well-known as a dramatic critic, died in the New York Eye and Ear Hospital of pneumonia last week. He was born in 1856 and graduated from Yale in 1879. He then entered the newspaper field and was for a number of years the editor of the *Recorder*. He was also connected with other papers as an editorial writer and dramatic critic. He was also the editor of the *Dramatic News* at one time. He was buried in Beechwood Cemetery, New Rochelle.

DUDLEY McADOW died of Bright's disease recently at his home at 49 St. Nicholas Avenue. A widow, daughter and son survive him. He was the manager of Kellar, the magician, for twenty years and had been associated later with Stair and Havelin. He was manager of the Majestic, in Brooklyn, for seven years.

In Memory of My Friend
GEO. HONEY BOY EVANS

Who Died March 12th, 1914
God Rest His Soul
JIM DOHERTY.

MARTIN JULIAN, formerly manager of Bob Fitzsimmons and at one time in vaudeville, died at his home at 1060 57th Street, Brooklyn, last Friday morning. He contracted influenza on the Sunday previous and it developed into pneumonia. Funeral services were held on Monday and he was buried in Kensico cemetery.

Julian was the brother-in-law of Fitzsimmons, the former heavyweight champion of the world and managed the latter when he knocked Jim Corbett out in the fight at Carson City and won the title in March, 1897.

Julian and his sister, Rose Julian, prior to her becoming the wife of Fitzsimmons, played in vaudeville in an acrobatic act.

Fitzsimmons and Julian quarreled later

and a break between them occurred, follow-

ing which he managed Ernest Roeber,

a wrestler; Jim Savage, the heavyweight

fighter; and Harry Pierce. Julian is sur-

vived by a wife and two daughters.

MRS. CHARLES A. MCFARLAND (Margaret Cutty) died March 7, 1919, at Houston, Texas. She was a sister of the Six Musical Cuttys, Thomas, William, John, Eleanor and Elizabeth.

FRANK MELVILLE, for a number of years stage carpenter of Max Spiegel's

shows, died at his home in Baltimore, af-

ter an operation on the head. He is sur-

vived by two brothers and a sister. Mel-

ville was with "Furs and Frills" this sea-

son.

BONESETTIS TROUPE

DIRECTION—O. BERNDORF

MINNIE FAUST & BRO.

Comedy Ladder Act

Playing U. B. O. Time

MARGARET HAVEN and FRANTZ

SUZANNE

Piano and Harmony

IN VAUDEVILLE

BILLY KNIGHT AND HIS ROOSTERS

"BIRDS THAT DO THINGS WORTH CROWING ABOUT"

NEW YORK ATTRACTIONS

GEO. COHAN Theatre, B'way & 43d St. Eves. 8.30. Mats. Wed. & Sat. 2.30.

GEO. M. COHAN'S NEW COMEDY

"A PRINCE THERE WAS"

GEO. M. COHAN AS THE PRINCE

B. F. KEITH'S PALACE

Broadway & 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every Night 25 50 75 \$1 \$1.50

NEW AMSTERDAM Theatre, W. 42d St. Eves. 8.15. Mats. Wed. & Sat. 2.15.

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THE VELVET LADY

Hilarious New Musical Comedy.

MUSIC BY VICTOR HERBERT.

LIBERTY Theatre, W. 42d St. Eves. 8.30. Mats. Wed. & Sat. 2.30.

MR. LEO

DITRICHSTEIN IN HIS GREATEST TRIUMPH

THE MARQUIS DE PRIOLA

MON., MARCH 17—"MOLIERE."

HUDSON W. 44th St. nr. B'way. Eves. 8.30. Mats. Wed. & Sat. 2.30.

"A Million-Dollar Success."—Globe.

A. H. WOODS PRESENTS

LOUIS SAM

MANN BERNARD

IN FRIENDLY ENEMIES

By Samuel Shipman and Aaron Hoffman.

ELTINGE Theatre, West 42d St. Eves. 8.30. Mats. Wed. & Sat. 2.30.

A. H. WOODS PRESENTS

UP IN MABEL'S ROOM

With HAZEL DAWN, JOHN CUMBERLAND and WALTER JONES.

EMPIRE B'way & 40th St. Eves. 8.30. Mats. Wed. & Sat. at 2.30.

CHARLES FROHMAN PRESENTS

WILLIAM GILLETTE

IN THE NEW COMEDY

"DEAR BRUTUS"

By J. M. BARRIE

LYCEUM 45th St. near B'way. Eves. 8.30. Mats. Thurs. & Sat. 2.30.

DAVID BELASCO PRESENTS

DADDIES

BELASCO Theatre, West 44th St. Eves. 8.20. Mats. Thurs. & Sat. 2.30.

DAVID BELASCO PRESENTS

FRANCES STARR

In "TIGER! TIGER!"

A new play by Edward Knoblock.

REPUBLIC W. 42d St. Eves. 8.30. Mats. Wed. & Sat. 2.30.

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MARJORIE RAMBEAU

(By arrangement with A. H. WOODS) in

"THE FORTUNE TELLER"

Charles Dillingham Presents

"EVERYTHING"

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HIPPODROME

A Mammoth Musical Spectacle by E. H. Burnside.

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THIS WEEK

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THIS WEEK

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Next Week—CHEER UP AMERICA

MOTION PICTURES

CENSOR BOARD PROPOSED FOR N. Y.

ASSEMBLYMAN OFFERS BILL

Assemblyman John W. Slacer introduced into the New York State Assembly last Saturday, a brand new motion picture censorship bill, calling for the establishment of a Censor Board of three, the same to be appointed by the Board of Regents. The new bill is very similar in many respects to the Cristman measure passed by the New York State Legislature in 1916, but which failed to become operative because of Governor Whitman's veto.

The Slacer bill provides for the examination of every foot of film offered for exhibition in New York. The fee imposed for this examination is to be as follows:

"One dollar for each 500 or each major fraction thereof in excess of 500 feet or of an exact multiple of 500 feet.

Descriptions of films must be furnished to the Censor Board, which would have the power, according to the provisions of the proposed regulation, to ban all films calculated, in their opinion, to "debase or corrupt the morals." The board would also be empowered to turn down all films that they deemed "obscene, indecent or sacrilegious."

In the event that a picture is approved by the Censor Board, the Regents will return the film to its owner or agent within thirty days after it has been received from the Censor Board. Should the Regents disapprove certain parts of the film and approve other parts, they will return the disapproved parts.

A salary of \$4,000 annually, is provided for in the measure, for each of the three censors.

FILM INJURED PLAYLET

The first case in New York State where a motion picture title has been decreed to infringe on a one-act playlet was decided last week by the Appellate Division of the Supreme Court in the suit of Paul Dickey against the Mutual Film Corporation.

Dickey had sued the film company to restrain it from using the title "The Come Back" for one of its feature films, Dickey alleging that it was an infringement on his vaudeville playlet of the same title. The court below, in its interlocutory judgment, granted the plaintiff's plea and also sent the case to a special master for the purpose of assessing damages. An appeal to the Appellate Division, taken by the Mutual, resulted last week in an affirmation of the Supreme Court's verdict, but a modification of the decree. Nathan Burkan was Dickey's attorney, and Seligberg and Lewis appeared for the Mutual Film Corporation.

KESSEL & BAUMAN COMING BACK

Kessel and Bauman, who organized the Keystone Comedy Company six years ago, and who, incidentally, started on the road to fame such present day celebrities as Charlie Chaplin, "Fatty" Arbuckle, Douglas Fairbanks, Tom Ince, William S. Hart, Dorothy Dalton, Louise Glau and others, are going back into the picture game as a firm next September. Kessel and Bauman's Triangle agreement expires around the 15th of August, after which time they will be free to embark in the film field once more as independent producers. As a starter, Kessel, last week, offered Charlie Chaplin \$2,400,000 for six pictures. Chaplin, who is supposedly tied up with the Big Four, is understood, however, to be seriously considering the Kessel and Bauman offer.

ROB THEATRE OF \$2,150

Burglars blew open the safe, last Sunday, at the Adelphi Theatre, 2409 Broadway, owned by Leon Hamburg, and got away with cash and Liberty Bonds amounting to \$2,150.

The Adelphi is a motion picture theatre and when Mrs. Kate Whittle, the scrub woman, came to clean up the house shortly before noon last Sunday, she discovered that the office of the manager had been ransacked and the door of the safe, standing in the rear of the orchestra circle, had been blown off. Near the safe she found a brace and kit, which, evidently had been used by the robbers to bore holes in which they poured their explosive.

She notified the owner who, in turn, notified the police. The latter, from the West 100th Street Station, who investigated, reported that they found no fingerprints or other evidences of identification and expressed the opinion that the robbers had secured entry to the theatre during Saturday's performance, remaining there until after they had finished their job.

INDICTED MOVIE OWNERS FREED

ELIZABETH, N. J., Mar. 8.—Judge Carlton B. Pierce, in Special Sessions, to-day dismissed three motion picture owners who were indicted on the charge of keeping open on Sunday. Owners of eight other theatres will be tried on March 13th. The three defendants to-day were Mrs. Mary O'Connor and Louis Sturm, of the Walton Theatre, and Mrs. Clara Murray, of the Lyric Theatre.

They had originally pleaded not guilty, but later changed their pleas to that of non vult. Mrs. O'Connor claimed that she was ill and knew nothing of her theatre being open on Sunday, while Sturm declared that he had no desire to open, but was compelled to do so for the sake of his week day patronage.

Judge Pierce said that he felt the owners meant no violation in opening, because of the fact that they had been encouraged by Mayor Mraviag.

AWAIT PICKFORD STORY

LOS ANGELES, Mar. 8.—The entire motion picture world is at present, waiting to hear from Jack Pickford, as to the reason he was discharged from the navy. Some nasty rumors have been in circulation and have reached the hearing of Mrs. Charlotte Pickford, his mother and manager, who says her son will soon clear everything up satisfactorily.

Pickford is at present on location and cannot be reached, but it is said, on his arrival here, he will make statements that will involve some naval officials and even may send one to prison.

Olive Thomas, his wife, arrived in San Francisco last week, and Mrs. Pickford will soon be back in Los Angeles from a business visit to her son's company.

JAP PRODUCER HERE

Benjamin Brodsky, producer of motion pictures in the Orient, arrived in this country from Yokohama, Japan, last Saturday, bringing with him three feature films which he expects to dispose of here.

The films are called "The Japanese Enoch Arden," a five reel comedy drama; "A Dream of the Orient," a three reel comedy, and "One Thousand Wonders of Japan," in eight reels. San Jigato, one of the foremost actors in Japan, is featured in each of the pictures.

OCHS STARTS LONG TOUR

Lee A. Ochs, vice-president of the United Exhibitor Company, left New York last week on a tour of the country in the interests of the company. He intends to go direct to Los Angeles, where he will consult with J. A. Berst. From there he will make a tour of the whole country and be absent from New York for several months.

HIRAM ABRAMS HEADS BIG 4 ORGANIZATION

SCHULBERG NAMED AS ASSISTANT

The rumors that have been floating up and down the film Rialto for the last two months with respect to the future activities of Hiram Abrams and B. P. Schulberg, the former Paramount-Artcraft executives, were set at rest last week when it was officially announced that they had been appointed general business managers for the Chaplin - Pickford - Griffith - Fairbanks combination, popularly referred to as the Big Four.

Abrams will be general manager and Schulberg assistant general manager of the United Artists' Association, the corporate name under which the Big Four will manufacture and market their productions. Both of the newly appointed officials are film men of long and extensive experience and it is the consensus of opinion in picture circles that the Big Four have made an exceedingly wise move in selecting them to guide their business destinies.

It was freely predicted when the Big Four sprang into being a few weeks ago that Abrams and Schulberg would be connected with the organization. Schulberg, when asked whether his and Abrams' resignation from the Paramount-Artcraft organization last December was brought about by a fore-knowledge of their new affiliations, stated, on Friday, that such was not the case. Speaking of the Big Four's plans Schulberg said:

"We will establish distributing offices all over the United States, though in just what manner we will distribute the films has not yet been settled. Naturally, since objecting to releasing a program was what induced Miss Pickford, Mr. Chaplin, Mr. Fairbanks and Mr. Griffith to break their former affiliations, we will not release the pictures collectively. Each production will be sent out as an individual attraction, and to get one it is not compulsory to show any of the other pictures made by any other member of the group."

ZUKOR TO HEAD BOND DRIVE

Adolph Zukor will again be chairman of the motion picture division of the next Liberty Loan drive. John C. Flinn, advertising manager for Famous Players-Lasky Corporation, will also be active in the campaign.

A number of features made by the Treasury Department on behalf of the loan will be a feature of the drive. Most of the numbers made by the stars in the Fourth Loan will be revised and fixed over to bring them up to the times and will be used in the campaign.

BACHER SUES SIMMONS

George Bacher has brought suit against Joseph Simmons in the Supreme Court to recover \$2,500 alleged to be due him. Bacher claims he sold Simmons the rights to "The Cast-Off" last September for the world, exclusive of the United States, Canada, South America, Australia, Africa, Scandinavia, France, Spain and Portugal for \$2,887, and only \$387 has been paid as yet.

RIALTO HAS THREE COMEDIES

A rather peculiar arrangement will bring three comedy pictures to the Rialto next week. The feature will be "Boots," with Dorothy Gish. "Once a Mason," with Mr. and Mrs. Sidney Drew, is another comedy which will be shown. A Mutt and Jeff animated cartoon is appended to the news picture, making it an all-comedy show.

FILM FLASHES

Frank Lloyd has severed connections with Fox.

Frank Wood has joined the selling force of Goldwyn.

Bert Ennis of S-L is ill with an attack of neuralgia.

George W. Fuller is now Washington manager for Metro.

Monroe Salisbury will soon start work on "The Open Road."

Freddie Martin is now on the road for Metro out of Chicago.

Harry E. Reliff is now the Pittsburgh office manager for Universal.

The Yale Photo-Play Corp. of Des Moines has gone out of business.

H. B. Wright has gone over to the Mutual selling force from Select.

W. L. Doudlah, formerly with Fox as salesman, is now with Select.

Harry D. Graham has gone to Omaha to take charge of Pathé there.

Fred Slitter is back with the Pittsburgh Exhibitor's Mutual Exchange.

"Upstairs and Down," the first print of Selznick, is due here this week.

Madge Evans is now making a one-reel Prizma, "The Little Match Girl."

F. M. Simonton is back with Mutual after being discharged from the army.

John Emerson and Anita Loos are writing their fourth Paramount comedy.

Joe Kelly of the Motion Picture News has joined the Rothapfel Corporation.

W. E. Matthews has succeeded Meyer J. Cohan in General in San Francisco.

Herman Brown has been re-elected president of the Idaho Theatre Managers' League.

Nathan Appell, of Wilmer and Vincent, has bought the Rajah Theatre in Reading, Pa.

Sam Zierler of the Big U exchange was given a dinner last week by the office staff.

Virginia Pearson is recovering from a shock and slight injuries received in an automobile accident.

Harry A. Spoor, the London representative of Essanay, is in New York for the first time in ten years.

Max Levy has succeeded Dan Donnellan in the management of the Chicago Exhibitor's Mutual Exchange.

Max Kashin, of the Broadway Theatre, is now in Montreal making changes in the Holman Theatre for Universal.

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